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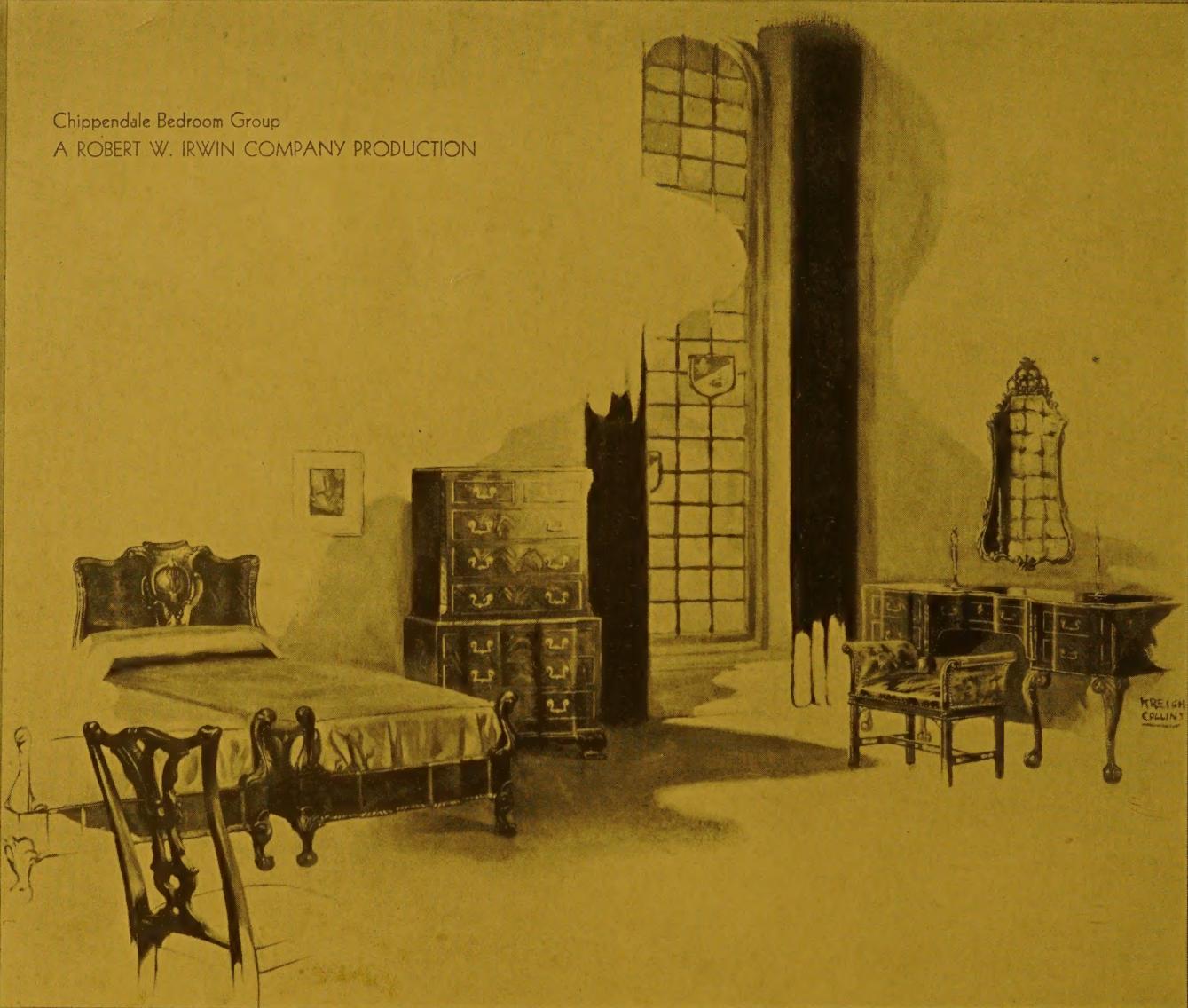
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FOURTH FLOOR**





Courtesy of the American Art Association Anderson Galleries, Inc.

"GLEN STRAE" BY CAMERON, IN THE SALE LAST MONTH OF THE I. I. BLOOMINGDALE PRINT COLLECTION

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JANUARY 1931

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The cover reproduces a portrait of an artist by Chardin; courtesy of the Wildenstein Galleries

COLOR PLATE

PORTRAIT OF VICENTE OSORIO, BY FRANCISCO DE GOYA 14

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HELEN COMSTOCK, Associate Editor

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FURNITURE
TEXTILES
WORKS of ART

210 EAST 57TH ST. NEW YORK

The Editor's Page

THE most interesting event of the year 1930 in the New York auction market was the knocking down of Turner's *Giudecca* for \$85,000 at the Ambrose Monell sale. Here was another proof of the fact that even in times of severe depression great works of art maintain their price. Second rate pictures, like doubtful furniture, may bring next to nothing when they go under the hammer. But the auction room holds no terrors for any real object of art. In this case the figure reached by the Turner was all the more remarkable because of the report that the purchase was made for England. We have become accustomed in recent years to imagine that any bid of more than \$50,000 at any sale either here or in Europe must be made on behalf of an American collector or of a dealer who expects to get his profit in America.

Another noteworthy feature of this sale was the victory of the much despised nineteenth century over the more spectacular seventeenth. Rembrandt's *Rabbi in a Wide Cap* brought \$10,000 less than the Turner. Yet it was a fine picture with an excellent pedigree authenticated by Bode, Rosenberg and Valentiner. It was painted, however, about 1635, and the portraits of the thirties are not nearly so fashionable as the later works of the master. This is not mere snobbishness. Up to 1640 Rembrandt was simply a good Dutch painter. After that he became Rembrandt. The same thing applies to a great many masters. Velasquez had his periods even more clearly defined than Rembrandt's. A pre-Madrid Velasquez has very little value compared with the great court portraits. Sometimes the changes are even more remarkable. In his early days El Greco painted very attractive normal portraits in the Venetian manner, just as Paolo Veronese or Tintoretto might have painted them. Then he became slightly mad and saw everything elongated in a pale sea-green light. The connoisseurs infinitely prefer the paintings of this later eccentric Greco to the portraits of the sane period. In fact they would hardly recognize the latter if they saw them. Two of them belonging to Sir John Sterling Maxwell were shown in London two years ago at the Burlington Fine Arts Club. They were beautiful pictures. Another, a portrait of a boy, appeared recently in the Rohoncz collection of Baron Thyssen. This painting also came from England. It was little more than twenty years ago that America discovered El Greco, the mad one. Some day soon she may discover the younger and saner Theotocopuli.

WE are very far from suggesting, however, that the sane Greco was the best. Generally speaking the great masters have only become great when they have shaken themselves free of the shackles of the schools and tradition. In the beginning they are nearly always to some extent copyists. They take their style from their masters. A painter may be a good technician, but if

he lacks the divine afflatus he remains a copyist all his life, like some of the pupils of Leonardo and of Rembrandt and of Velasquez. If El Greco had gone on painting like a Venetian he would surely have gone down to oblivion and his works would have been ascribed to Veronese or Titian and doubtless sold as such. Our connoisseurs are perfectly right therefore in preferring him after he began to have mental aberrations. Joseph Mallord William

Turner also had his period of youth and sanity when he painted like Constable. It is hardly likely that any of his paintings of that period would fetch \$85,000 at auction. Later on he shook himself free and in the opinion of most of his countrymen went very mad indeed. Then he became a great master. This painting of the *Giudecca* was done about 1846 only five years before he died. It is a magnificent affair. Every generation has produced its painter of Venice. Many of them we value as artists but most of them appeal to lovers of Venice even more because they tell us exactly what Venice looked like at this or that period. We come again and again to Gentile Bellini's great parades of Venetian life

in the cinquecento because we see the Piazza with a brick red pavement, and we wish it could be red again today. We go to Canaletto for a correct description of the architecture or to Guardi for the costumes of the people in the squares. But in Turner we find a Venice that only exists in dreams, or in such waking visions as we may sometimes experience at sunrise or sunset.

IN this picture of the *Giudecca* the Church of the Redentore is higher and whiter than either Turner or anyone else ever saw it in real life. On the right hand side of the canvas there are vague architectural features which do not exist and never did exist in Venice. But why should we pick flaws in such a vision of splendor?

But although most great painters like Turner and Greco and Velasquez and Rembrandt (not the serene Italians) have been considered by their contemporaries, sometimes justly, to be just a little mad, it does not follow that most madmen are great painters. Nor should we forget that the insanity of the great is always natural and never assumed. Nothing is more futile in the common herd than the wild desire to be eccentric. Occasionally our artists seem to grow tired of being sane and forthright like good Americans, and they think that they must cut capers like the little cosmopolitan group that makes up the modern French school. Too many of our young men have been making this mistake—at least we would be led to think so from the works of living Americans displayed at the Museum of Modern Art. We find too many examples of the work of men who think genius consists mainly of eccentricity imported from Paris. Which is a pity. It requires neither technique, vision nor much brain to paint fairly good imitations of Matisse or Picasso.

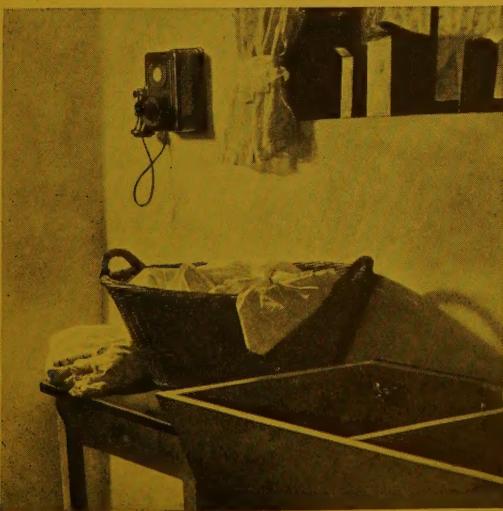


Courtesy of the American Art Association-Anderson Galleries, Inc.

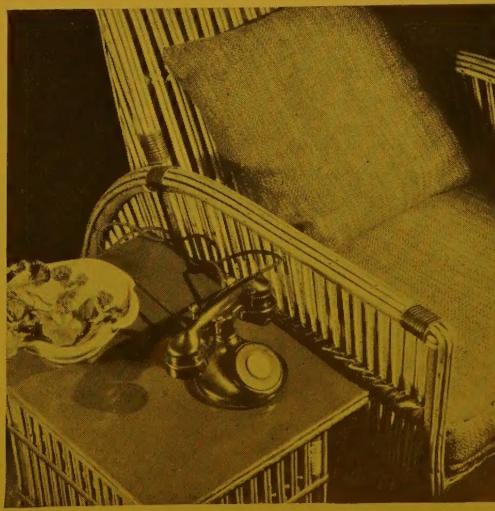
TURNER'S "GIUDECCA," IN THE AMBROSE MONELL SALE



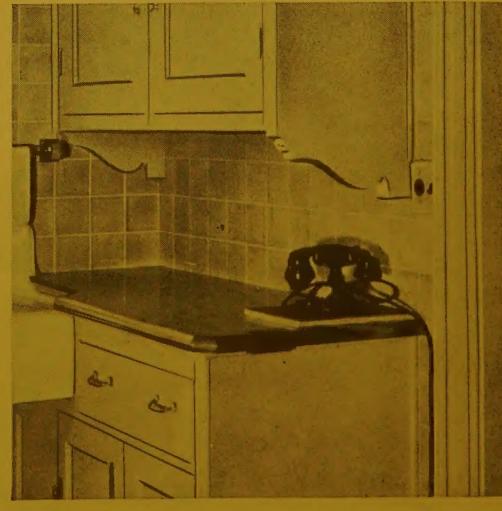
Hospitality begins in the guest's own room. It is made up of many courtesies . . . fresh-cut flowers . . . the newest novel . . . and a telephone for personal use. Many hostesses find that a portable telephone answers guest-room needs admirably. It can be connected into a permanent outlet and then moved elsewhere as occasion demands.



No need to neglect the laundry! Last-minute instructions . . . some important pieces . . . a prized bit of lace that needs special care in washing. Frequent use for a telephone here.



The younger members of the family and their friends often gather on the sun-porch. A telephone here will allow them to carry on their own activities without disturbing the rest of the household.



A telephone in the kitchen makes it possible for you to call the cook when you're away, without danger of scorching the steak or burning biscuits. It has many other uses too.

"IT WAS A FINE TRIP, AND ELEANOR HAS THE NICEST HOME!"



Your guest is always grateful for special courtesies . . . such as a telephone conveniently placed in her room

THE IMPRESSIONS that guests gain of your home are the sum of the provisions that you make for their comfort. Special courtesies are recognized and remembered. And nothing is more deeply appreciated than a telephone in the guest's own room. It seems to make her a very real part of the household. It offers opportunity for a voice-visit "back home" with complete privacy. It provides means for meeting personal needs quietly and quickly. It adds a protective touch at night.

Above all, the guest-room telephone is quiet evidence of a modern, well-ordered household, in which convenience has replaced confusion. It signifies a capable, careful hostess, who has enough telephones to direct her establishment from any point in it!

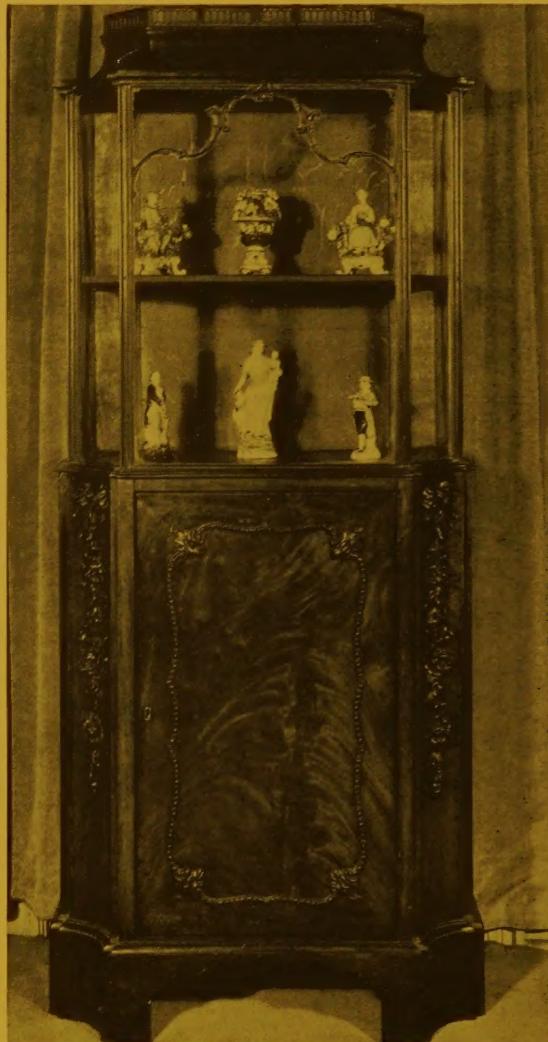
You can supply this service to your guests—can talk from room to room—to maid or seamstress, cook or chauffeur—to the next house or the next city—at a very nominal cost. Your local telephone company is equipped to provide telephone service to meet the requirements of your household, large or small. The Business Office will gladly give you full information on request.



Seen in the Galleries

NOW and then it is possible to find antique pieces that manage to combine a number of styles without for a moment spoiling the total effect of beauty and simplicity. Many of the good craftsmen have used this or that decoration with this or that form, for gesture and elegance, yet they have missed keeping the most important feature of all, ease. In the Chippendale china cabinet shown on this page, from Frank Partridge Inc., 6 West 56th Street, we find that rare quality. Here several elements are mingled with entire success. The cabinet was made about 1745 or 1750. The slender decoration across the top on the glass front is typical of the Chippendale Rococo period, which was about 1755, but the carving on the sides of the base is representative of an earlier period, approximately 1735, and can be said to suggest the carving of Kent, who was even earlier. The type of carving used on the central lower panel is very much sought after by collectors in England. The fundamental structure of the cabinet as a whole is firm and simple. Nowhere is too much of one kind of decoration forced upon the attention; there is some visual energy left over for the china that goes in it. The wood is fine Cuban mahogany. There are probably not more than a dozen cabinets of this sort in existence today. Like so many of the pieces shown at Frank Partridge it has an elegance which needs no incidental accompaniment of decorative scheme to help out. The proportions of the base, the glass section and the top, very subtly studied, are among the pleasing features.

FOR over a hundred and fifty years Royal Copenhagen porcelain has been beautiful and unique. In the field of ceramics it has remained important and true to its standard of excellence. It is intensely national and yet unlimited in its appeal. The delicate individual figures, modelled with all the accuracy and sensitiveness that could be desired, are a characteristic expression; also the conservative yet very original table service designs constantly produced without repetition. At the New York shop, 155 West 57th Street, a comprehensive exhibition of the latest productions offers no end of rare pieces. Among the most recent crea-



Courtesy of Frank Partridge, Inc.

CHIPPENDALE CHINA CABINET WITH INTERESTING DETAIL

in the present season which has brought forth many outstanding examples of early American furniture. This firm has the comfortable assurance of being as securely associated with a reputation for excellence in American and English antiques as any dealers in the United States. In their rooms are treasures varying from

enormous English cupboards to eighteenth century American gingerbread moulds. These last are not to be despised because of their humble function. In fact, Mr. Henry Ford recently purchased some of the finest for his new collection of American pieces. And the English antiques, also a feature of Ginsburg and Levy, need no recommendation. However, ultimately the attention rests upon such American examples as the superb secretary illus-



Courtesy of Royal Copenhagen Porcelain, Inc.

EXAMPLES OF ROYAL COPENHAGEN BLANCHE DE CHINE PORCELAIN

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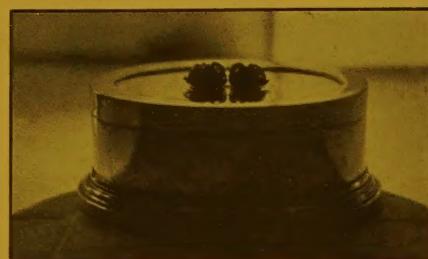
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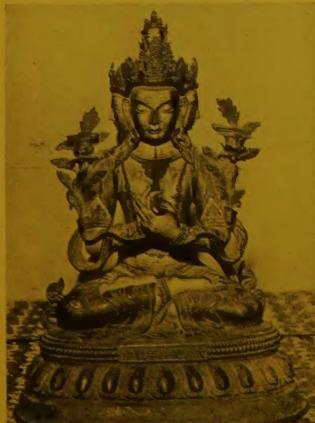


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Magazine on request

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Carnegie Hall

New York City



BRONZE LAMAISTIC
FIGURE

Height: 15 Inches

CH'EN LUNG, IMPERIAL

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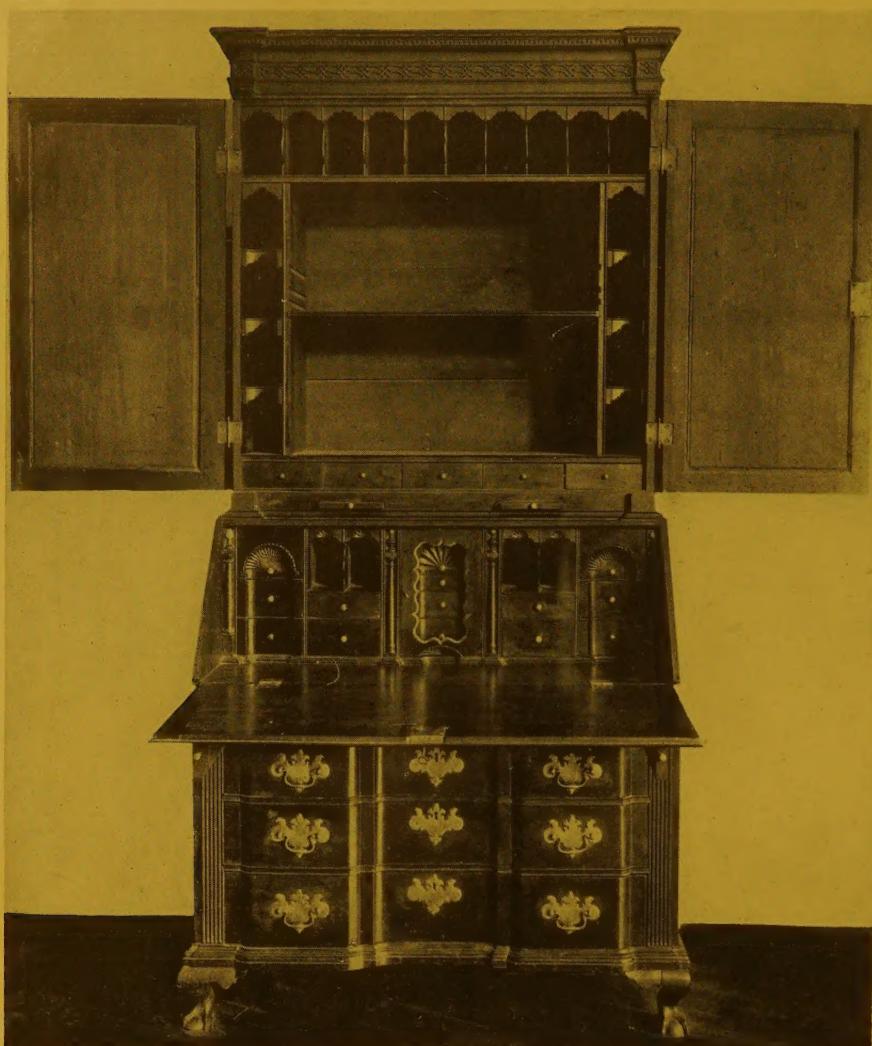
AND COMPANY, INC.

EARLY
CHINESE
ART

ALWAYS ON VIEW

C. EDWARD WELLS
MANAGING DIRECTOR

13 EAST 57TH STREET
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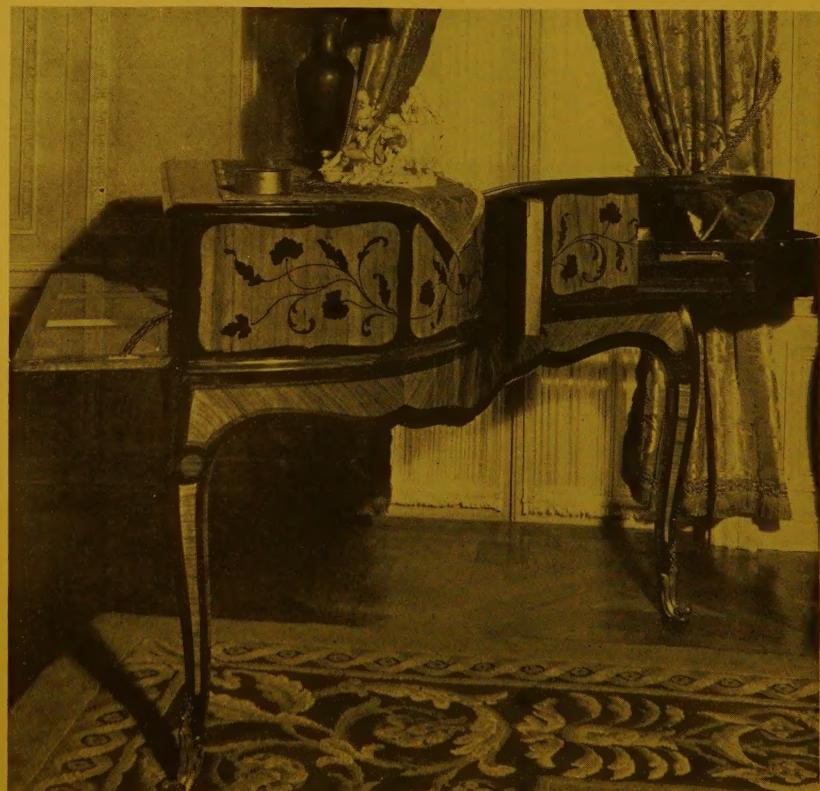
Courtesy of Ginsburg and Levy, Inc.

RHODE ISLAND SECRETARY OF 1770, SHOWING BLOCK FRONT AND SHELL MOTIF

trated on this page. It came from the Coffin family, of old shipping fame, who settled in Nantucket around 1660; it speaks of fine American tradition and the dignity of long use in early American life. As nearly as can be told, it was made about 1770 in Rhode Island; whether it is by John Goddard, that delightful craftsman and master of block fronts, is difficult to say; hasty authorities might ascribe it with more alacrity, while these galleries go no further than saying that to the best of their ability they believe it is probably by him. The secretary has the original brasses, which always play such an important part in the decoration of this type of piece. The doors are glass panelled, a feature which strongly resembles English work. The exquisite proportions of the upper and lower sections are eloquent of the highest type of American craftsmanship. The fine relief on the top completes the balance in a most satisfactory way, with infinitely more subtlety than could be given by heavy scrolling. The interior is most interesting in itself, carrying out the block front and shell motif with proper consistency, and offering the added charm of details touched up in gold. The central panel is a masterpiece of summarization of all the forms and designs used elsewhere in the piece; an instinctive and hardly noticeable touch of artistic correctness. It would be difficult to find a handsomer Rhode Island piece.

THE seventh floor of Altman's is fringed with exhibition rooms that contain a very ample selection of original pieces and reproductions. The periods rep-

resented include Colonial, French Provincial, Georgian, Directoire, Adam, Elizabethan, Louis XVI, Tudor and Venetian. There are two panelled rooms, one an Elizabethan example from Woodbridge Hall, Suffolk, the other a later pine room from Westminster. One of the most attractive original pieces, seen in the Adam room, is a satinwood piano made in London in 1802. It is ornamented with delicately painted panels in the Angelica Kaufman style. At first glance it looks like a secretary, with high cabinet doors above the keyboard. In one of the Colonial rooms is a handsome Georgian grandfather clock with its face painted in an amusing way. As for the reproductions, they include deal cabinets, French beds in the provincial style, rugs with Chinese designs in exceptionally beautiful colors, and all manner of tables, chairs, cabinets and mirrors. But one piece stands out from the rest by virtue of its novel function and superb craftsmanship. It is reproduced on this page. At first sight it appears to be a little baby-grand piano, but it turns out to be nothing of the kind. It is a case for a radio, a victrola and records, a combination of objects that seem to fit perfectly in the triangular shape. Never has such a charming hiding-place been thought of for these impossible looking inventions. The workmanship is as fine as any modern cabinet work to be found in New York. The piano is built of satinwood with various inlays of precious woods in flower and leaf design on sides and top, and was made in France last year. From the flower motif to the delicately carved feet it is good in line and proportion. As a companion piece there is a small drawing-room table that matches in material and design. The two, or either one, would take their place in a room where furniture of eighteenth century origin was used. ("Seen in the Galleries" continued on page 76)



Courtesy of B. Altman & Co.

SATINWOOD PIANO DESIGNED TO HOLD A RADIO AND A VICTROLA



EL EX. S. D. VICENTE OSORIO CONDE DE TRASTAMARA A EDAD DE DIEZ AÑOS.

Courtesy of the Knoedler Galleries

PORTRAIT OF VICENTE OSORIO, BY FRANCISCO DE GOYA

One of the most pleasing of Goya's portraits of children, this painting, now in the collection of Mrs. Charles Shipman Payson, presents the youthful Count of Trastamara, a member of the Osorio family; their ruined castle, sacked by the French in 1810, may be seen at Astorga

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JANUARY, 1931

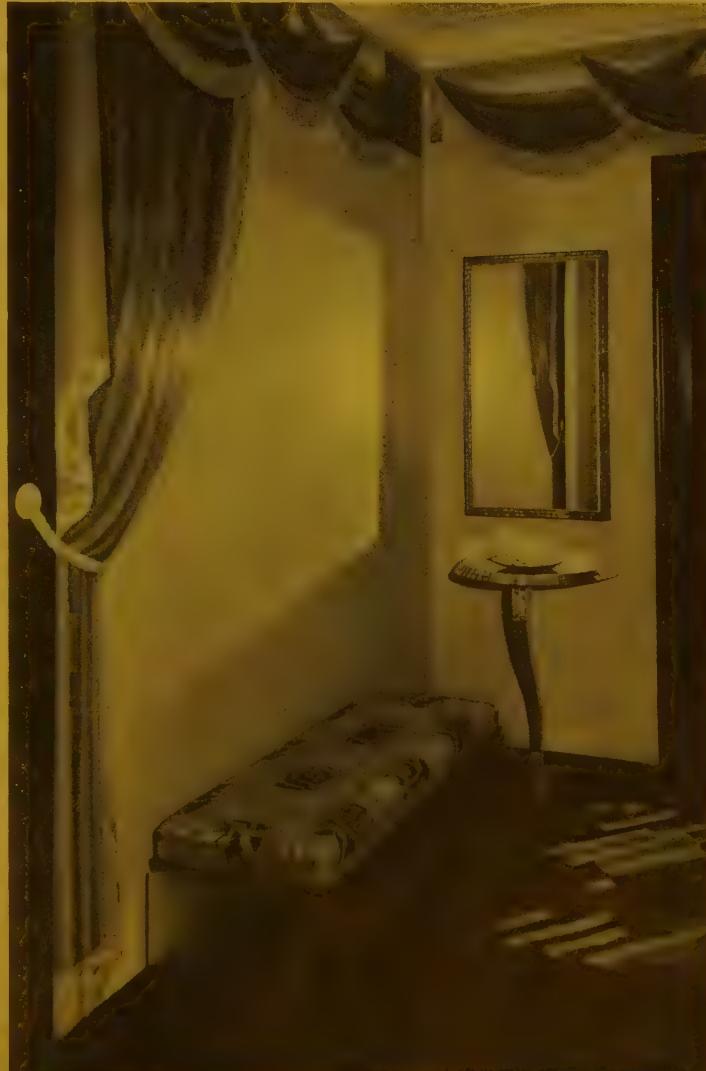
AMERICAN HALLWAYS—THEN AND NOW

BY HELEN C. McCLOY

THE HALLWAY HAS UNDERGONE A TRANSFORMATION SINCE THE EIGHTEENTH CENTURY; THE MODERN FOYER SUBSTITUTES THE STAIRWAY

THE oldest room in a house is the hall. The "great hall," with its central hearth, where the feudal chieftain lived, ate, received his vassals and often slept, derived directly from the primitive cave where the tribe that was scarcely more than a herd huddled about a camp-fire. The rough, oaken beams of the feudal hall were hung with helmets, lances and fishing-rods; with geese, onions, pots and pans. But, when the Renaissance came, the most beautiful carving, painting and inlay were lavished upon the hall, which had not yet lost its feudal significance. It had now a chimneypiece, a magnificent staircase that rolled away into dim regions above and a musicians' gallery. It was hung with rich tapestries and silks.

As the communism of vassalage declined, private rooms superseded the great public hall. By the eighteenth century, the hall ceased to be a meeting place and became a mere artery or passage-way—a vestibule containing little but



Courtesy of Isabella Barclay

Photograph by Carl Klein

ELEVATOR HALL IN THE APARTMENT OF MRS. C. OLIVER ISELIN

door and stairway—both symbols of transit. Change in function brought change in style. A hall was dignified and impersonal, designed to impress the stranger rather than to welcome the friend. Hall chairs were elaborately carved "because no one ever sits in them and it doesn't matter how uncomfortable they are." The hall must not be cluttered with furniture as its chief function was that of passage-way; its color scheme should suggest in a lower key that of the rooms to follow, but never be interesting enough to distract from them. In short, from being the sole apartment in the Saxon's *aula*—his lady's "bower" was a separate building—the hall had become a mere hyphen.

American halls at first echoed those of Europe. The formality of our eighteenth century hallway is illustrated on page 19. Though actually part of a New York penthouse, it suggests a Colonial home in Philadelphia or Virginia. The flowing curve of the stair is emphasized by the



Courtesy of Elizabeth Peacock

Photograph by Drix Duryea

BLACK, AND YELLOW IN SEVERAL TONES ARE USED IN THIS HALLWAY IN A NEW YORK APARTMENT. THE DOORS ARE GREEN AND THE FLOOR OF BLACK RUBBER SQUARES HAS A SUNBURST OF ORANGE-RED, TAN AND YELLOW



Courtesy of McMillen, Inc.

THE WHITE AND GOLD BERGERES OF THE LOUIS XVI PERIOD FORM AN INTRODUCTION TO LATER DEVELOPMENTS OF THE CLASSIC STYLE, EXEMPLIFIED IN THE EMPIRE MANTELPIECE AND ITS ACCESSORIES



Eighteenth Century, Inc.

Photograph by Mattie Edwards Hewitt

LAPIS LAZULI WALLS FORM BOTH A BACKGROUND AND A DECORATION

graceful line of the wallpaper. The dignified pair of Chippendale chairs and the demure little Sheraton table express all the harmonious punctilio that the eighteenth century impressed on its surroundings, together with the impersonal tone it demanded of the hall.

The hallway of the New England sea-captain had a local charm all its own. In the one illustrated on the same page, the soft brown of old waxed pine is enlivened by the bright yellows, blues and greens that enrich the rug, the wallpaper and the old pirate sea-chest, painted with a ship, an Indian and a cannibal. The staircase in this hall turns with a quaint, cramped angle and on each rise of the stair-rug is emblazoned a representation of an animal or a house—naïvely stylized. There is something open-hearted and home-like in the way the front door enters immediately upon the stair. Open and welcoming, too, is the living-room door. It is the spirit of the hospitable, feudal hall in a very simplified American form.

There was little that was feudal, wide or welcoming in the long, prim hall of

the old, brownstone city house of the nineteenth century. In the example on page 19, such a hall has broken up its severity by a characteristically bold confusion of interesting objects. Chinese lacquer-red wood-work lends vitality and vivacity; walls of wrapping-paper brown and a ceiling of dull gold provide a fitting background, while a few notes of green and blue are introduced by some choice pieces of Ming porcelain.

From the hallways of our grandparents to the hall of the modern apartment is almost as big a leap as from the Saxon *aula* to a Renaissance mansion. Were Robert Adam or Inigo Jones transported suddenly to a typical New York apartment today and asked what change from the London home of their own time was most striking, the answer would undoubtedly be in question-form:—"What has become of the stairway?"

It is some years now since the elevator hallway first stole upon us architecturally, but we are only just beginning to realize its significance aesthetically. In the earlier hallways, the bare beauty of the "naked stairway" filled the picture. Staircase was to hall what the fireplace was to the living-room—focus and climax of the decorative scheme. Its continuity of line gave us the sense of motion conveyed in the common phrase "a flight of stairs." The hallway reached by an elevator has lost this. It is closed and sealed, as a subterranean chamber. Gone are the lovely vertical lines of the stair. Everything



Courtesy of Bertba Schaefer

FOYER COMBINING FRENCH PIECES, CHIEFLY REGENCE AND LOUIS XVI

is on one plane. Perhaps this is symbolic. It has been remarked that while feudal society was vertical, democratic society is horizontal. The modern architect, though forced to build upward, has already repudiated the spire. In the blunt, block-like lines of the latest skyscrapers we see a strenuous effort of the horizontal spirit of the age to burst through the perpendicular lines imposed upon it by economic accident.

As a rule, there is neither stair nor window to help the decorator in making the elevator hallway an attractive introduction to the home beyond. He has to make the best of a hollow cube. But already he has achieved some very interesting results. He is beginning to realize that this stairless hall cannot be treated with the same neutrality



Courtesy of Elizabeth Peacock

Photograph by Drix Duryea

EIGHTEENTH CENTURY HALL; PENTHOUSE OF MR. WALTER TRUMBULL

as the old hall; its structural simplicity requires more arresting schemes of decoration than did the hall graced by the poetry of the stairway and the street door which, in a phrase of Anatole France, "opens upon the Infinite."

Since it is so sparsely furnished, a hall is one of the few rooms where it is really feasible to put a dominant color on the walls. Yellow is a color that naturally suggests itself for the background in a hallway dependent on doors and lamps for its light. In the photograph on page 16, the walls are done in a strong tone of burnt sienna which fades to pale ochre in the ceiling and shines out again in the gilt frame of the mirror over the eighteenth century Italian commode. Yellow reappears in the (Continued on page 76)



Courtesy of Rose Cumming

Photograph by Carl Klein



Courtesy of Elizabeth Peacock

Photograph by Drix Duryea

ABOVE, A CLEVER TREATMENT OF THE LONG, NARROW ENTRANCE BELOW, THE SEA-GOING SPIRIT PERVADING A HALLWAY IN NEW YORK

شاید زنگ عورتی بینا ماند بخت
ماند جوده از کف بیان ماند بخت
از اسب بیدار گشت و زخ پنهان کرد
پیان بتو شاهزاد و از عات نجفت



ذکر مسلا سند ملک سلاطین غور سلطان محمد خوارزمی

حمد سلطان شهاب الدین از دارد نیا بر سر عقبی رفت عاملون او هر یک باستقلال حاکم و صاحب طرف شدند دهلي و خود هند را قطب الین اینک تکندي حاکم بود بسبب علم بسر غلام التفسير نام فایم

Photographs courtesy of the American Institute for Persian Art and Archaeology

AMONG THE MOST IMPORTANT AMERICAN LOANS TO THE PERSIAN EXHIBITION AT BURLINGTON HOUSE ARE THESE TWO FROM PARISH-WATSON. THE MINIATURE, FOLLOWING A XIII CENTURY STYLE, BUT PROBABLY EXECUTED A LITTLE LATER, FORMED PART OF THE LIBRARY OF TAMERLANE'S SON. THE RHAGES BOWL SHOWS TWO RIDERS SLAYING A LEOPARD



LURISTAN BRONZES IN THE PERSIAN EXHIBITION

BY ARTHUR UPHAM POPE

MOST OF THE PIECES SHOWN HERE ARE TO BE EXHIBITED THIS MONTH IN LONDON. THEY WERE RECENTLY DISCOVERED IN PERSIA, AND LITTLE HAS BEEN PUBLISHED ABOUT THEM

ONE of the most depressing aspects of history is the desolate story of the vast and continuous destruction of works of art. If a few precious objects were tumbled into the furnace of the commune, it was only a trifling loss compared to that due to worse local disorders that have continuously afflicted the world since the beginning of time and these in turn have been nothing beside the holocaust due, not merely to the devastations of war, but even more to ignorance and poverty. The burning of thousands of masterpieces of Greek sculpture for lime, the melting of mediæval armor, more valuable than gold, the universal reduction of all works of art containing gold or silver to get the bit of metal; or single acts of horrible vandalism like the dumping by Chinese peasants of three cartloads of Manichæan manuscripts into a river, each one more important than a Caxton, are melancholy examples of a persistent and widespread obliteration of man's cultural heritage.

But in recent times, there has been a compensatory recovery by archaeologists of works of art whose existence had only been surmised and hoped for or even, occasionally, unsuspected, and if this archaeological recovery is trifling in quantity it has the advantage of giving us examples of the arts of all times and places so that every year now sees a striking enrichment of our artistic resources. An agreeable, not to say thrilling, feature of these new acquisitions is their suddenness and surprise. No one knows for sure what the patient spade will next disclose.

The most surprising find of recent years, perhaps with the exception of the material from Kish and Ur, though this was in a way anticipated, was the discovery a few months ago of a rich and varied set of bronze ornaments, implements



Courtesy of the University of Pennsylvania Museum
BIT WITH CHEEK PLACQUES IN THE FORM OF SPHINXES

and vessels in a mountain valley of Luristan near the western border of Persia not far from the great high road that ran from the Mediterranean to China. Their historical significance, which is considerable, has yet to be precisely defined. Their reflection of the primitive cult of the struggle between good and evil, a clear anticipation of Zoroastrianism,

is almost as important. But even if they were made yesterday, these bronzes would be hailed with acclaim for their sheer merit as works of art of the finest type.

There is quite a wide range of objects: personal adornments including a few neck rings, bracelets, finger rings, ear rings and many pins; harness and chariot trappings, of which the most notable are great bits with large cheek plaques; harness rings, hub caps and cotter pins; weapons, such as daggers, ax heads and adze heads; ceremonial objects especially various types of finials, primarily confronted animals or primordial man struggling between confronted animals, originally mounted on vase shaped handles, and vessels, flaring beakers, round small basins, vases of differing forms with animal handles, jugs with long spouts and shallow cups.

An interesting feature is the variety of metal used. In addition to the ordinary bronze, largely copper, that has taken the usual green patina, there is a type of deep brown bronze, sometimes almost golden that has very little patina and is often free from all corrosion. Mr. Woolley, on the basis of Sumerian analogies, suggests this may have a high gold content. Another type with a high polish and neither tarnished and corroded though usually heavily encrusted with crystallized dirt, resembles very bright silver. Still another, a metal vaguely called speculum, has a high, jet black polish that Giovanni da Bologna might have envied.



Courtesy of the University of Pennsylvania Museum
BRONZE CHEEK PLACQUE, A SUPERBLY MODELED SHEEP



Courtesy of Stora.

Enlarged almost twice

THE GOD GILGAMESH (?) AND THE WHEEL OF THE UNIVERSE

The chemical analysis has yet to be made but such marked differences and such highly characteristic effects prove that the metallurgical art was already well advanced.

A sense for decoration was already strongly developed on the Iranian plateau long before the advent of these bronzes

and this simplicity and directness of vision and idea is the chief reason for their effectiveness. We are accustomed to regard the artists of the Far East as the masters of formulæ of maximum concentration and just characterization but in some of these Luristan ornaments, particularly the pins, we find a degree of abstraction and brevity of statement, still keeping its hold on Nature, that has never been surpassed.

The four cranes in low repoussé on a disk pin in the Boston Museum could suffer elimination of detail. Here we have the ultimate simplicity. Yet curiously enough there is a great deal of natural charm. The solitary and silent crane is wholly there. Another pin shows a goose with head turned back to oil his feathers, wings open, feet outstretched; another a swimming duck or a frog each rendered with an economy of line which could hardly be further simplified without becoming unintelligible. But simple as the means are, most of these animals seem quite natural and, given the size and medium, one feels no need for elaboration.

This same ability to seize the essential underlies also the more complex animal representations. Thus a beautiful bust in the University of Pennsylvania Museum owes its charm partly to the immediacy of the impression, an almost instantaneous perception attainable only where the forms are reduced to the minimum so that each line counts to the maximum, an old and obvious principle that these artists perfectly comprehended, in practise at least, nearly 3,000 years ago. The light and easy movement and the spontaneity are indicated with force and surety. This proud sheep has a liveliness and hauteur of spirit that is immediately conveyed



University of Pennsylvania Museum

WHETSTONE WITH HANDLE, LEFT; AXEHEAD SURMOUNTED BY TIGER, RIGHT



Collection of Mr. René Seligmann

somewhere around 1200 B.C. although some authorities think the earliest of them are much older. Splendid pottery, both with abstract geometrical patterns and with highly stylized animal silhouettes, has been recovered in several regions and this may be dated from 2,000 to more than 4,000 B.C. The bronzes are a fulfillment of this long tradition and they give every evidence of a style that has back of it experience and taste and a markedly characteristic point of view, to say nothing of the seasoned skill in working the material. We have here one of those extraordinary combinations, so important in the history of art, of an exceedingly individual style that has successfully united an exceptional decorative force with a lively naturalism; and even where the conventionalization is severe and the abstraction remote from the original object, the figures none the less manage to preserve a reasonable reference to the thing so that we feel that the quality of the reality has been understood and recorded. There is little of that violent and grotesque distortion where the style has become too irresponsible and the object remains only as the merest hint and starting point.

Like all great decorative art, the basal conception is simple and vivid



Museum of Fine Arts, Boston

DISK PIN WITH CRANES, LOW RELIEF

by the stance and poise and the slight exaggeration and glint of the eye.

The intense vitality, the swift and instant effect, has been made possible not merely through knowledge of the animal and skill in modeling, but through a decorative sense that runs through the Iranian art from the very beginning, a feeling for pattern that apart from all association has itself a contagious energy. This instinct for vigorous design is never lost sight of and it is especially apparent in these bronzes since nearly all the figures have a ritualistic significance as an expression of the struggle motif. Primordial man, aided by those animals that embody the force of Good, engages in his age-long conflict with Evil operative in lions, tigers, leopards, serpents and vultures. Where the purpose of the object is to present in a concentrated image this intense mortal combat, the vividness of the consciousness demands and inevitably receives a forceful expression. These artists were not merely making pretty patterns. They were intent to present an idea that was of vital moment in their lives, both as individuals and as a race. The religious spirit can endow an archaic bronze with power and intensity quite as much as an Annunciation.

The motifs are simple: the grand circle of an ibex' horns, the symmetry of confronted lions, but these are the occasions for the exploitation of basal forms. The curve of the back and the arch of the neck may

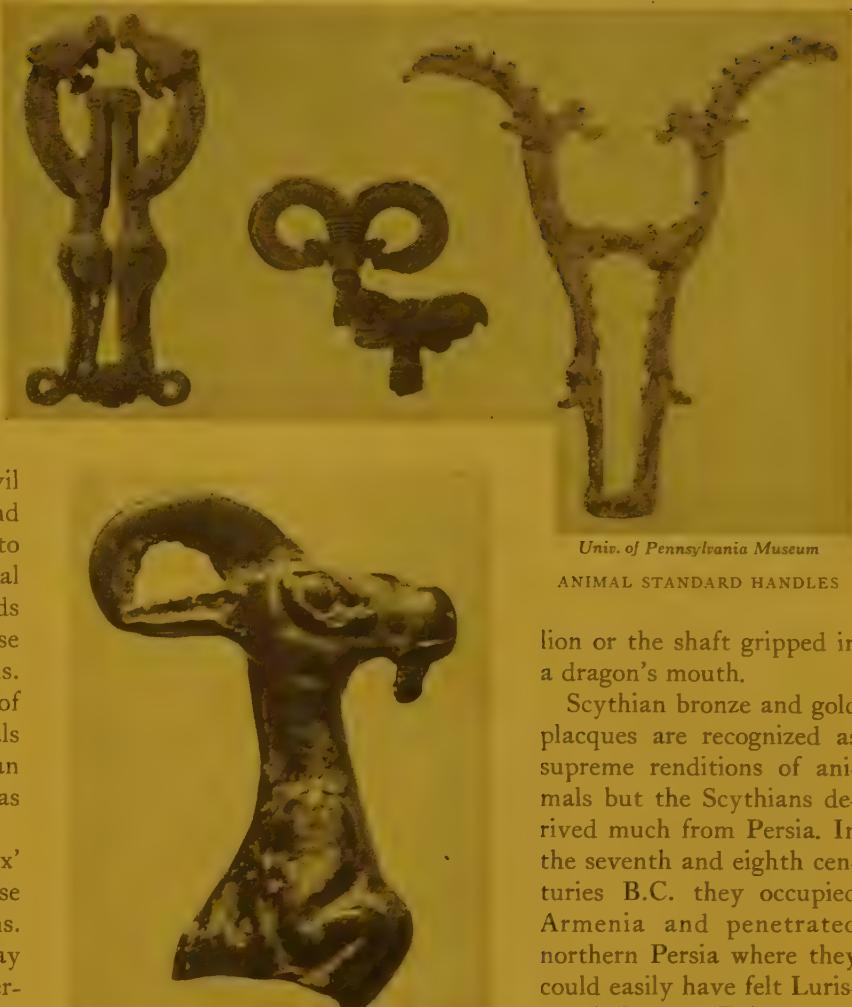
be elongated and exaggerated into a powerful sweep of curves intersecting with sudden surprise. The open jaws and lolling tongue are

worked up into a deeply cut, concentrated focus, a contrasting and decisive interruption of this swing. The long tail, sometimes twisted, curls at the tip, a terminal punctuation. Or instead of these swift and leaping lines the artist may express his feeling of vigor by a self-contained compactness. In this type the lions' bodies are closely bound with the man, all but merged with him, embedded in his flesh as if driven in by the force of the attack.

The rush of sweeping line enriched by a node of static decoration is most beautifully seen in the ax heads, each one a masterpiece of grace and power, always with an appropriate contour. The direction of the blow is emphasized by the comet-like line of an arrow and every element is adapted and exploited. The simplicity of the blade is countered by the complexity of the head, usually in the form of spikes bound on with ornamental, vestigial cords. The blade may be locked in the ferocious jaws of a



Univ. of Pennsylvania
LURISTAN DAGGER



Univ. of Pennsylvania Museum

ANIMAL STANDARD HANDLES

lion or the shaft gripped in a dragon's mouth.

Scythian bronze and gold plaques are recognized as supreme renditions of animals but the Scythians derived much from Persia. In the seventh and eighth centuries B.C. they occupied Armenia and penetrated northern Persia where they could easily have felt Luristan influence. Evidence of this is in the use of an affronted head in full modeling on a profile body in relief,

and the adoption of the lion motif, both foreign to Scythian art. The trick of dismembering an animal to make a decorative disposition of the parts, probably a reference to sacrifice, a common Scythian device, appears on apparently earlier Luristan pieces. Chinese bronzes derived many elements from the West. Professor Borovka has arranged in the Hermitage a series of Tao T'ieh's or tiger masks showing the gradual loss of naturalistic detail as the motif moved across Siberia until it reached its final, almost unintelligible conventionalization on Chinese bronzes. But the Luristan discovery has now shown that the debt of the Chinese designers to the West was greater than was thought. There are other derivative elements in addition to the Tao T'ieh which itself appears in various forms in Luristan work. A characteristic Luristan form is a long-necked tiger or leopard with open jaws and protruding tongue. This also is engraved on Chinese bronzes. Professor Laufer in a review of a small group of Luristan pieces noted nearly a dozen antecedents of Chou bronze patterns. The elongated lion on various adze heads which has been found also in Syria and for which the late Dr. Hall of the British Museum gave a date as early as 2,000 B.C., is a characteristic Iranian motif but it is on a Chinese drum, 700 B.C., in the Field Museum.

Some of the Luristan motifs were continued in Persia down to Islamic times while others, probably carried by Scyths, traveled as far as Greece. What Luristan contributed to the West is not yet clear, though the similarity of certain forms may be due more to borrowing than to giving.



Courtesy of Scott & Fowles

94 $\frac{1}{2}$ " x 58 $\frac{3}{8}$ "

"PORTRAIT OF THE NINTH EARL OF KINNOULL AND HIS NEXT BROTHER, THOMAS DRUMMOND," SIGNED AND DATED 1765 BY BENJAMIN WEST, THE AMERICAN PAINTER WHO BECAME PRESIDENT OF THE ROYAL ACADEMY. AS THIS PICTURE COMES DIRECTLY FROM THE KINNOULL FAMILY, IT IS HERE PUBLISHED FOR THE FIRST TIME



PORTRAIT BUST OF LEOPOLD LEVY BY CHARLES DESPIAU



Courtesy of Demotte

HEAD OF M. TERUS IN THE DRUET COLLECTION, BY MAILLOL

PERSONAL NOTES ON DESPIAU AND MAILLOL

BY ARMAND DAYOT

A GLANCE at the magnificent self-portrait by Despiau which we reproduce herewith (executed in 1907), and we see in his eyes an extraordinary keenness, a searching and profoundly analytical mind. What he seeks in a subject—and he seeks it with a persistent and tireless power of observation—is its permanent and typical element, the essence of its style. And that is why, escaping from the frigid and deadly influences of the Academy, he went back to the well-springs of life, that is why he finds accents as beautiful and moving as those of Greek or Florentine sculpture, with something, moreover, more nervous, more vital, more high-strung, which is purely his own. I am thinking, of course, of Despiau as a sculptor of busts, as a portraitist in marble, a medium in which he excels and in which his reputation today is peerless, although his art is no less forceful in his marvelous drawings, with their noble rhythms and supple and living line, and in his few

decorative statues, which combine harmony of design with a nervously honest modeling and the breath of life.

But it is in the study of the human face and figure that he expresses with the sharpest observation, the greatest power of analysis, the highest *mastery*, the whole force of his genius. I know of nothing more moving than the communion, in a kind of silent duel, between the model worn—exhausted often—with hours, days, weeks even of steady posing, and the master with his probing and pitiless eye no less steadily set on the creation of a masterpiece. The Rodins and the Bourdelles gain immortality by the irresistible power of their revolutionary and innovating genius, the Despiaux, though they may not break with a glorious tradition or escape the influence of the Houdons, the Carpeaux, and the Germain Pilons, take their place quietly and discreetly beside them, among the greatest masters. A portrait in marble by Despiau can stand



Collection of the author
DRAWING OF THE ARTIST BY DESPIAU, 1907



A DEFINITELY SCULPTURESQUE DRAWING FROM THE MODEL BY DESPIAU

unabashed beside the *Eve* of Rodin or the *Sappho* of Bourdelle, as a bronze bust by Donatello may shine everlasting and undimmed beside the *David* or the *Moses* of Michelangelo.

And here I may mention a detail of a personal nature—on the reverse of my little commemorative medal. Charles Despiau is an insatiable hunter and to the cult of sport he brings a fervor as burning as to his art. An enthusiastic hunter myself, I can not help deplored a passion so absorbing, which consumes so many valuable hours of his life and doubtless deprives his admirers of many a marvelous bust. May he remember that Diana is the patron of his tribe, and that the least he could decently do is to raise on a pedestal of marble an effigy to Artemis the Divine, a model undoubtedly worthy of his pious and

passionate interpretation. It would be a masterpiece the more.

In conclusion, a biographical note: Charles Despiau was born, November 4, 1874, at Mont-de-Marsan (Department des Landes). He came to Paris as a young man and passed (rapidly) through the Ecole des Arts Décoratifs and the Ecole des Beaux-Arts, apparently without effect. Extremely poor and dependent on the meagre support of his family (his father was a plasterer of very small means), he lived for months on end by coloring post cards. In 1902 he exhibited in the Salon de la Nationale and was remarked by Rodin, who gave him a number of marbles to execute. He exhibits rarely and produces relatively little. The chase, as I said, is his favorite recreation, and his highest ambition, he says with a smile, would be to be employed as a game-keeper.

IMPORTANT art critics have placed Aristide Maillol in the front rank of contemporary sculptors. In his extremely interesting book on French sculpture, Mr. A. R. Martinie writes as follows: "The fecundity of French sculpture is such that many may claim this high rank, even after Rodin. . . . Some see in Maillol a Greek, others a Gothic carver . . . To crown his celebrity, his detractors insist that he is neither the one nor the other save in appearance or by right of his borrowings, and these passionate contradictions suffice to show his importance as an artist."

In all honesty I must admit that I belong to the class of his detractors, if they are such, and that I fail to see, through the rich sensuality that emanates from his massive work, any trace of the ascetic or sentimental influence



DRAWING OF A NUDE SHOWING DESPIAU'S MASTERY OF FORESHORTENING

of our sculptors of the fifteenth century, or any reminder of the divinely symmetrical perfection of Ionic sculpture.

Now, as in the days of his debut, Aristide Maillol has always seemed to me an artist voluntarily emancipated from Greek or Gothic influences, and fiercely and exclusively determined to devote his whole sensibility, curiosity, skill, and love of life, to the most synthetic expression of reality in a rich and living plenitude of forms. Maillol also eludes the despotic authority of Rodin, whose manner reaped almost as many victims as Cézanne's. Classic, and (unwittingly) primitive, with a great reverence and an uncommon probity, but also with a sort of savage mistrust of the past, he kneels before Nature and implores her to impart the secrets of her beauty. And Nature, who inspires the mighty, answers his prayer without stint.

I do not mean to imply that Maillol was self-taught or that he deliberately ignores the art of the past. Let us say that he was always respectful, but that the masterpieces of the museum, whatever admiration they may have stirred in him, never affected his powerful and pathfinding personality. And yet—who would deny that his most patient meditation has ever been for the sublime simplicities of Giotto?

The technic of Maillol seems very simple, but he is too great an artist to be ignorant of the traditions of plastic technic, and he can employ them with a simplifying mastery of his own, when he is pursuing all that Life—for which he has so right a feeling—can offer him.

But what guide serves him, what criterion, when he elaborates his work? Here Maurice Denis, who has written a beautiful study of the master, can give us a reply—a highly ingenious reply. "Judging by his usual models, Maillol has found the measure he prefers and composed an ideal type to which he reduces every problem. I have been struck by the fact that by adhering systematically to forms which are closer to the cylinder and the sphere than to all others, he seems to be following the precept of Ingres: 'Model your legs like columns . . . To produce beautiful form, you must model roundly and without any internal detail, for beautiful forms are no more than straight planes with bosses . . .'"



MAILLOL, FOLLOWING INGRES, "MODELS ROUNDLY WITHOUT INTERNAL DETAIL"

Those lapidary formulæ sum up the art of Maillol, with its sensual suppleness, its shrewd naïveté, and its harmonious and puissant architecture.

Maillol—incredible as it may seem—was a pupil of

Cabanel at the Beaux-Arts, but he soon threw off Academic eclecticism and the classic ideals to join the Neo-Classical movement and inhale the vivifying atmosphere which was ripening the instincts of Cézanne and Gauguin. The tapestries of Emile Bernard also attracted him and, before undertaking sculpture, he spent several years in this decorative work, where he revealed the talents of a great painter and caught the eye of real connoisseurs, even in his first efforts, by the precious quality of his early experiments with form in the field of textile design.

From this period, no doubt, dates a large picture representing several women in modern clothes, with large hats,



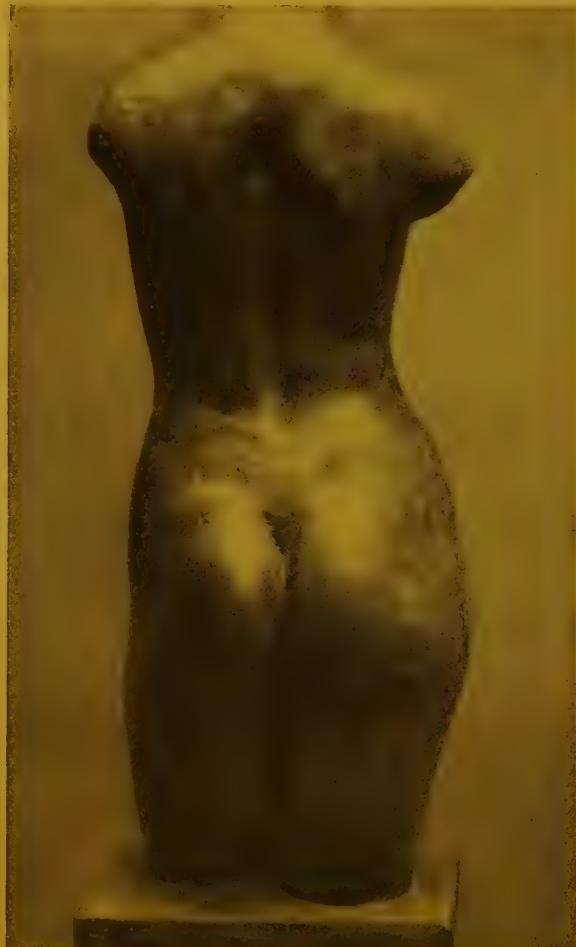
MARBLE FIGURE OF A SEATED WOMAN WITH CLOSED EYES. MAILLOL

treated in a highly stylized manner. What has become of this picture? As for his rare and precious tapestries, they are undiscoverable today, jealously sequestered in some impenetrable collections. It is a curious and little known fact that Queen Marie of Roumania, one of his earliest admirers, supplied him with high-grade linens which he dyed himself.

After living at Villeneuve Saint-Georges, Maillol finally settled at Marly-le-Roi, near Paris. There he spends part of the spring, the summer, and the autumn. But at the first touch of frost he makes for his native acres (French Catalonia) where he carries on his sculptural labors, finding the hours all too short, in his voluntary and laborious exile.



DESPIAU'S PLASTER MODEL FOR THE FIGURE OF A BACCHANTE



TORSO OF A WOMAN IN BRONZE BY MAILLOL



J. G. Johnson Collection, Philadelphia

FIG. 1. "MADONNA OF HUMILITY" AND "ST. JEROME," A DIPTYCH FROM ABOUT 1390

LOST SIENESE TRECENTO PAINTINGS—Part IV

BY BERNARD BERENSON

A CONTEMPORARY of Gualtieri and his group was Andrea di Bartolo di Fredi. Son of Bartolo, it is natural that he should resemble his father, and, as Vanni was his father's partner, it is not surprising that he should occasionally resemble Vanni as well. But more frequently his pictures look like Taddeo's and again like those of the rare and charming Niccolò di Buonaccorso.

In the Sienese artists there is more than one parallel with the Chinese, none so close, however, as the way they suddenly jump out of their generation and hark back to a previous one. And they do it so successfully that it takes prolonged attention, and no little training of the eye to distinguish them from their models. Chinese, too, is a way they have of clustering together like bees.

And yet people will go on discoursing about the work of art as being the "expression of a personality." In a limited sense, in rare cases, no doubt it is so; but the only personality that can be discovered in most works of art is the failure to attain the excellence the artist is trying to imitate. If works of art were so unmistakably the expression of personality, how is it that we go on discussing forever and

forever, not whether this and that average achievement is by Brown, or Jones, or Robinson, to whom we readily enough deny any share in that commodity, personality, but whether a masterpiece is, or is not by Giotto, by Masaccio, by Botticelli, by Leonarjo, by Michelangelo, by Giorgione, by Rembrandt, by Watteau?

Among our vagrant paintings there happen to be two which gave me no small trouble before I could make up my mind whether they were by Andrea di Bartolo or by Niccolò di Buonaccorso. So I shall not be hurt if fellow students do not at once agree with my hardwon decision, that they are by the latter. The more interesting of the two is a *Madonna of Humility* with the Child at her breast Fig. 2. The Eternal appears above in the midst of Cherubim, and between hovers the Dove. Behind the Virgin on a bench appear a prayer book, a stand for the bobbins and little bags used in embroidery. This homely and rare subject occurs in a diptych of the J. G. Johnson Collection Fig. 1 which must be by some little Sienese painter between our Niccolò and the better known Taddeo, and indeed close to Andrea di Bartolo, although not by him. Very likely, as in that



FIG. 2. "MADONNA OF HUMILITY" NOW ASCRIBED TO NICCOLÒ DI BUONACCORSO



Pennsylvania Museum, Philadelphia

FIG. 3. "ANNUNCIATION" BY FOLLOWER OF NICCOLO DI BUON ACCORSO

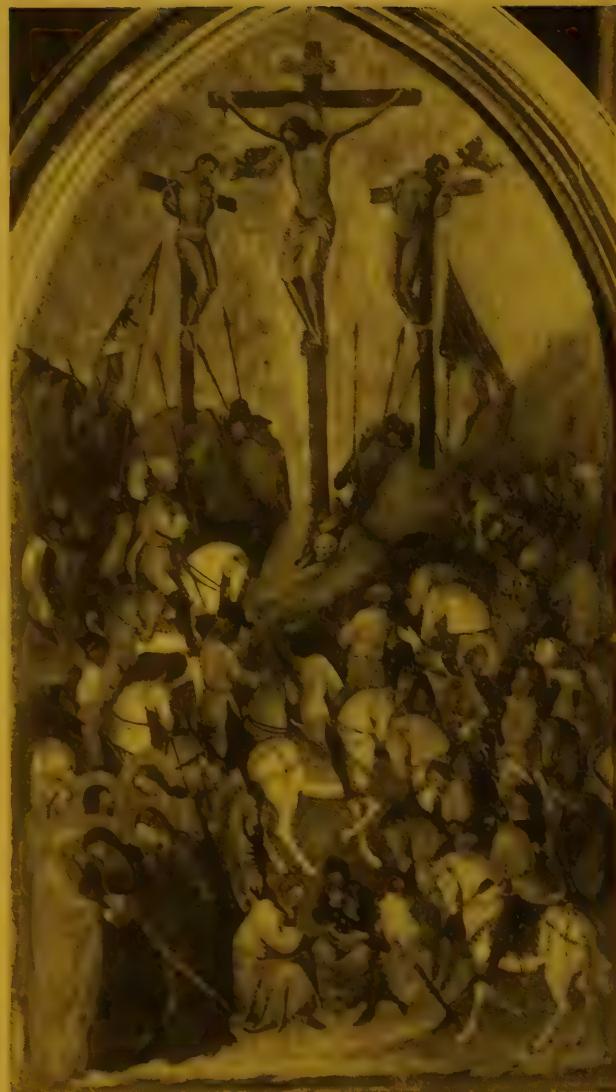


FIG. 4. "CRUCIFIXION" BY ANDREA DI BARTOLO, INFLUENCED BY BARNABE



FIGS. 5, 6, AND 7. MISSING "MADONNAS OF HUMILITY" BY THE RECENTLY RECONSTRUCTED PAINTER, ANDREA DI BARTOLO



FIGS. 8 AND 9. TWO CONTRASTING PAINTINGS OF ST. MICHAEL THE ARCHANGEL BY ANDREA DI BARTOLO



Stoclet Collection, Brussels

picture, our Madonna, too, was part of a diptych, with perhaps another St. Jerome cosily at work in his closet, so like Giovanni di Paolo's treatment of the same subject, and so different from Carpaccio's. The names Philadelphia, and Niccolò di Buonaccorso remind me that in the Pennsylvania Museum Collection there is an *Annunciation* by a close follower of that painter (Fig. 3). It may serve as a link between more interesting and even more important things, for which reason I reproduce it here.

The second of the pictures I would ascribe to Niccolò di Buonaccorso is a Madonna enthroned with Antony Abbot, a female saint, two angels, and a bust of the Saviour in the gable (Fig. 11). Were the female saint by herself, I should scarcely have succeeded in recognizing the hand of Niccolò. Instead, I should certainly have taken her for the creation of Andrea di Bartolo.

Coming now to Andrea di Bartolo, I find more of his pictures among the homeless than those of any other painter of the Sienese school. His works have come down to us in unusual abundance and most of them are now ascribed to him. It is not so long ago, however, that his name was scarcely known to students of art history. The revival of his reputation may count among the minor triumphs of contemporary connoisseurship.

This successful revival has been rendered possible by the publication of several signed pictures, among them one of such real beauty as the *Assumption* formerly in the Yerkes and now in the Whitney Collection in New York. I can not guarantee that the *Madonna of Humility* (Fig. 5) has never been reproduced before, but as it is signed it deserves to be better known. Here the painter is closer to Vanni than to his own father. Another *Madonna of Humility* seated under an arch of music-making angels (Fig. 6) shows him in a phase as near to Bartolo as he is in the *Assumption* just referred to. In two further *Madonnas of Humility* (Figs. 7 and 12) we can study him in all the minutiae escaping description, which in combination, when once grasped, enable us to recognize him in all his phases.

Madonnas of Humility—why does this treatment of the subject get so popular toward the end of the fourteenth century and last on long enough to employ the talents not only of the artists who remained Gothic to the end, like Lorenzo Monaco, like Gentile da Fabriano, like Fra Angelico, and like Fra Filippo but even of Masaccio than whom nobody was ever less calligraphic, less ornamental, less winning, less part of the choir that sang the parting hymn to the Middle Ages?

In a *Crucifixion* here reproduced (Fig. 4), Andrea seems inspired by Barna, and both as drama and as composition the design is not unworthy of that great artist. In a *St. Michael* (Fig. 8), on the other hand, he is as tame as Bartolo and pretty



FIG. 10. "DEPOSITION" HERE ATTRIBUTED TO ANDREA DI BARTOLO

Stoclet Collection, Brussels



FIG. 11. "MADONNA ENTHRONED" BY NICCOLO; FIG. 12. "MADONNA OF HUMILITY" BY ANDREA; FIG. 13. "MADONNA" BY THE PANZANO MASTER

enough to rank with the much admired allegories of the Spanish Chapel. I reproduce at the same time another presentation of the same Archangel by the same artist, now in the Stoclet Collection, Brussels. It is a picture (Fig. 9) first recognized by Mr. Perkins as long ago as

1914. I confess it took me no little effort to agree as I do now with his description. No wonder, when one attempts to measure the gulf between the youthful Angel as tame as a symbol and the young Knight vibrant with energy and flaming beauty. Yet the same hand did both, in different moods.



FIG. 14. ANDREA'S "PRESENTATION OF THE VIRGIN" LAST SEEN IN THE KAULBACH SALE. FIG. 15. "MADONNA" BY THE PANZANO MASTER



Pieve of Panzano, Chianti

FIG. 16. THE MOST IMPORTANT ACHIEVEMENT OF THE PANZANO MASTER: "MARRIAGE OF ST. CATHERINE," "SS. PAUL AND PETER"



FIG. 17. PRIM "ST. CATHERINE" BY ANDREA DI BARTOLO? FIGS. 18 AND 19. "MADONNA" AND "LAWRENCE" BY PAOLO DI GIOVANNI FEI



FIGS. 20 AND 21. PANZANO MASTER: "ANNUNCIATION" AND "ST. ANTONY OF PADUA;" HIS "ADORATION" IS FROM THE CHILLINGWORTH SALE. THE FORMER, WHOSE LOCATION IS NOW UNKNOWN, WAS FORMERLY IN THE EDUARD SIMON COLLECTION IN BERLIN

A year ago there appeared at the Kaulbach sale in Munich only to disappear again a *Presentation of the Virgin* (Fig. 14). Poor Andrea's imagination was not equal to the task. His attempt to dramatize the scene is a failure. Why all this gesticulation? one asks, and why that touch of the ludicrous in the rather impudent look of the little girl as she turns away from the High Priest? But to the student in me this picture is of no little value as it enables me to jump to the conclusion that a certain *Deposition* in the Stoclet Collection again (Fig. 10) is also by Andrea di Bartolo. I deliberately say "jump," because more than one step to a perfect demonstration is wanting. But how few attributions would ever be suggested and lead to study, and confirmation, if one never dared to leap! And if this idea should turn out plausible, we should solve a little problem that has long been puzzling us.

In the Fogg Museum of Harvard University (18^a, reproduced in the admirable catalogue) there is a panel painted on one side with a scene common enough in Byzantine but rare in our art, illustrating the words "Woman, behold thy Son," and on the other with a *Deposition*. This last is in essentials so like the Stoclet one that nobody can doubt that they are by the same hand. Yet the single figures are different enough to increase substantially the artist's repertory as it were. Taken together in all these compositions, they tend to strengthen my belief that they are due to Andrea di Bartolo. The attribution of the Fogg panel has hitherto proved insoluble, the official catalogue going so far as to separate the two sides, assigning the *Deposition* to the School of Pietro Lorenzetti and the other doubtfully to Barna.

Andrea di Bartolo is so protean that one has a right to ask whether he may not have painted the prim *St. Catherine* that I saw some seven years ago (Fig. 17). She is as frontal as a playing card, but so girlishly in earnest as to be attractive, as she looks out of half shut eyes, and holds in her hands the wheel and the palm of martyrdom. You would think she was displaying them with ritual solemnity to the faithful gathered together on the day dedicated to her cult.

Did Andrea di Bartolo paint her? Not unlikely, for she

seems too geometrical for Fei and too archaic for Giovanni di Paolo, although she calls them both to mind.

Fei was an incorrect draughtsman, and more often than not an infelicitous colorist. His types are apt to be heavy, ugly, almost caricatures. All the same, he has remained a favourite ever since attention was drawn to his artistic personality. There is a captivating innocence and good humor about him, and he succeeds in communicating something of his *joie de travailler*.

Being such a favourite, his pictures do not long remain homeless. I discover in my collection under this head but two that I cannot place, and they are only average specimens. Yet the Madonna (Fig. 18) with her somewhat amused look and the Child with his wide open eyes have an appealing heartiness about them. So has a *St. Lawrence* (Fig. 19), the youthful deacon who promises to become the ideal country parson.

Some sixteen years ago I put together a few pictures looking like Fei's which on attentive observation seemed to constitute a distinct artistic personality of, it should be added, no high merit. At the time I submitted two or three of them to De Nicola and he insisted that they were Fei's own. Now De Nicola was one of the best endowed students of art that ever lived, and Sienese painting was his specialty. Nevertheless, even his eye required a certain interval of training before he could recognize what was flashed upon him suddenly. This has remained fixed in my memory, and it is worth recording, for similar temporary inhibitions often happen to all when the unexpected is presented to view.

Since then I have found one or two more works by the same hand, and were he now alive De Nicola would not deny the legitimacy of the reconstruction. The most considerable work by this hand is a triptych in the Pieve at Panzano. This is a rustic church of mediaeval antiquity which lies high on your right as you drive or walk, if you are fortunate enough to have the legs and the leisure, from Castellina in Chianti to Greve. It now serves as a refuge for various pictures gathered together from neighboring

shrines that are no longer frequented. And as it is our nameless artist's most important achievement we shall give him the temporary name of "Panzano Master." This triptych (Fig. 16) contains in the centre a *Marriage of St. Catherine*, in the side panels Peter and Paul, and in the gables the Saviour, Blaise and Antony Abbot. The faces are puffy, almost swollen, the eyes staring, the features almost ugly, and yet something homely and innocent attracts one to them. Their begetter was obviously doing his best to model himself on Barna, and Bartolo and Vanni, and is not unlike Paolo di Giovanni Fei.

The same begetter is responsible for a *Madonna* (Fig. 13) that migrated to America and it is to be hoped has ended in some respectable collection. And still in this phase he appears in three panels of a polyptych (Fig. 20) which were framed sometime in the sixteenth century to form an altarpiece. They represent *Gabriel*, the *Virgin Annunciate* and *Antony of Padua*, while in the gable are smaller half length figures. The *Antony Abbot* above his namesake of Padua is so close to the one in the Panzano painting as to raise a question whether originally the other figures were not more in the character of that work. It may interest the present owners to know that when I saw these three panels they were in the Eduard Simon Collection in Berlin.

Our little master got sloppy by the time he painted the *Madonna with Eight Saints* and the *Annunciation* in roundels above (Fig. 15). And yet, even so, he retains a certain charm. He is so innocent, so unpretending. Not quite so sloppy, but as candid, as emotionally sincere is a small triptych in the Walters' Collection, Baltimore (Fig. 22) representing the *Madonna* between two saints with the Crucifixion in the gable, and on the wings four more saints and in the half gables, the *Annunciation*.

Even those meticulous connoisseurs who will acknowledge identity of authorship to those pictures only which are as identical as postage stamps of the same value and issue,

may concede that for once I have not jumbled together incongruous products under the same label. Discounting their gracious consent, I take instant advantage of it, and propose to ascribe to the same hand an *Adoration of the Magi* (Fig. 21) which appeared some years ago in the Chillingworth sale. It is a far from unpleasant variant of Bartolo di Fredi's well known Epiphany in the Siena Gallery. And I must not forget a small *Crucifixion* in the Ravenna Gallery, ascribed to the Venetian School, but certainly by him, nor a fresco in the Chapel of the Rosary at S. Cristina in Bolsena, representing in separate panels the *Madonna*, *St. Cristina*, *St. Nicholas*, and *St. Catherine* and which, as well, may be his.

Finally I would venture to ascribe to him a little triptych (Fig. 23), where our artist recalls at once Bartolo and Fei, which represent the *Madonna* with six saints, six Angels, the *Annunciation* and the Saviour. And if this turns out to be by him we could scarcely avoid recognizing as his the triptych in the Chiesa del l'Istrice at Siena which De Nicola published in the *Rassegna d'Arte* for May-June 1919, p. 7 as by Cola di Petrucciolo. And indeed our Panzano Master is close enough to the last named to have made it almost inevitable to confuse them, as long as the former was not reconstituted as a distinct although small artistic personality. It is even so much easier to take away something from one artist when you are quite sure that you can give it to another, than merely to say no.

(Editor's Note.—This concludes a series of four articles by Mr. Berenson relating to Sienese trecento paintings whose whereabouts he has once known but which have since dropped from sight. The series began in the issue of October, 1930, and is a continuation of an idea which had first expression in his article on missing pictures by Arcangelo di Cola, published in *International Studio*, July, 1929. Mr. Berenson has written further on the subject of missing pictures, and the new series, which will start in our February issue, discusses homeless pictures of the Sienese quattrocento.)



Walters' Collection, Baltimore



FIGS. 22 AND 23. TRIPYCHS HERE IDENTIFIED IN THE RECONSTRUCTION OF THE PANZANO MASTER, WHO IS SO NAMED FROM HIS MOST IMPORTANT WORK, THE TRIPYCH IN THE PIEVE AT PANZANO, SHOWN IN FIG. 16



Fig. 1

THE WALKER "MADONNA" BEFORE CLEANING HAD A MUDDY BROWN BACKGROUND AND THE RICH BLUE OF THE MANTLE WAS OVERPAINTED OPAQUELY IN GREEN



Fig. 2

VENETIAN "MADONNA" IN THE CLEVELAND MUSEUM, SIMILAR TO THE WALKER PAINTING, ALTHOUGH PAINTED LATER, AND POSSIBLY BY ANOTHER MASTER



Fig. 3

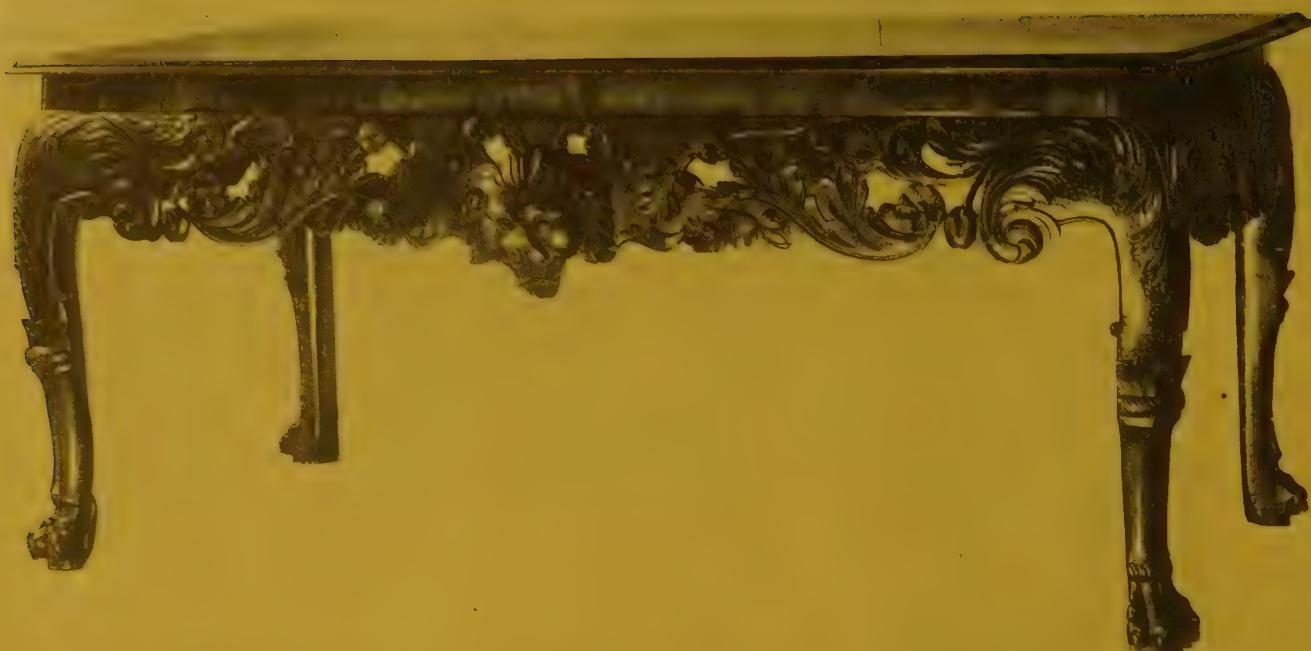
A TINTORETTO DISCOVERED IN MINNEAPOLIS

BY ARTHUR McCOMB

AMONG the pictures in the Walker Collection at Minneapolis which have recently been cleaned by Mr. Fulton Leser is an interesting life-size *Madonna and Child* from the most accomplished and lyrical period, 1570-80, of Tintoretto (Fig. 3). What such judicious restoration as Mr. Leser's can do is seen by a comparison of Figs. 2 and 3. The muddy brown of the background that we see in Fig. 2 has disappeared and given way to a genuine whitish-yellow luminous haze against which the cherubs' heads (which had not been touched by the re-painter) stand out with a new value. The mantle of dirty opaque green worn by the Madonna (over a wine-colored tunic, reminiscent of the senatorial robes in many of Tintoretto's male portraits) has yielded to a deep rich blue, and now we see the artist's intention in the folds which were completely concealed in the repainted version. The rubbery face of the Child has also disappeared, and the master's own modeling is revealed. How significantly the Child's head now stands out, and how vividly

the sketchy treatment of the transparent veil comes out!

The mind is at once carried to the *Madonna* formerly in the collection of Baron Alfred de Rothschild, now in the Cleveland Institute of Arts (Fig. 1), which bears a striking resemblance to the Walker picture. I think it is not difficult to see that the Cleveland *Madonna* is the later version. Indeed, the drapery has been copied fold by fold, except that the Christ Child lacks the little scarf and the Madonna's headdress is much more delicate and finished. Indeed, when we look at this headdress and at the Madonna's face, which is so veiled and soft, with an expression more complex and evolved, one wonders if the Cleveland picture may not be by a later master who frankly took as much from the Tintoretto model as he cared to use. In accord with this theory would be the fact that the mandorla of cherubs' heads is suppressed and that the frame cuts the drapery at the left, giving an elongated impression. On the other hand, the lower part is slightly cut off in the Cleveland version.



All photographs courtesy of the Henry E. Huntington Library and Art Gallery

FIG. 1. EARLY GEORGIAN TABLE WITH ELABORATE APRON CARVED IN A STYLE REMINISCENT OF WILLIAM KENT

THE HUNTINGTON COLLECTION OF GEORGIAN TABLES

BY EDWARD WENHAM

THE late Henry E. Huntington is not so well known as a collector of antique English furniture as of English paintings, and yet the art collections now housed at San Marino, California, present some particularly choice examples of eighteenth century English craftsmanship. It is entirely natural that the collection which contains the *Blue Boy*, *Pinkie*, and *Mrs. Siddons as the Tragic Muse*, not to mention a number of other historic portraits of the English portrait school, should be chiefly known for its paintings. But Mr. Huntington was a collector on a grand scale and his interests were many. Chelsea porcelains, French furniture and sculpture, Renaissance bronzes, occupied his attention, while Mrs. Huntington, with her interest in Italian and Dutch primitives, brought together an important group of paintings with which to make the entire collection that today forms a memorial to herself and

to her husband as broad in scope as that of a museum. From the English furniture a group of tables have been selected for illustration here because they are unusually handsome specimens of types that prevailed in the eighteenth century drawing rooms of Mayfair.

Many characteristics of the furniture of the first part of the Georgian Age are illustrated by this collection. While it is sometimes suggested that mahogany was not in general use until the time of the younger Chippendale, it had, in fact, been known several years before he came into prominence. Conversely, no small amount of furniture following his designs was made of walnut, particularly in the provincial centers — another point in relation to those pieces known to have been made during the Chippendale vogue. Many may and do typify his style, none the less exhibiting features not included in the *Gentleman and Cabinet*



FIG. 2. THE GROTESQUE ON THE APRON OF FIG. 1 IS HERE REPLACED BY A LION MASK AND THE FOLIATED SCROLLS HAVE GREATER ELEGANCE

Maker's Director, published in 1754. Nor could this be otherwise in view of the lesser-known men who produced furniture inspired by the *Director* but who would introduce some form foreign to the original, either at the request of a client or of their own conception. These variations are clearly exhibited by the large side or carving tables, used singly or in pairs before the evolution of the sideboard as we now know it. Further, the affinity of ideas between the Queen Anne and Early Georgian designs and those of Chippendale go to prove the contention that he himself was more of an adapter than an originator, a point observable with his French, Gothic and Chinese styles. In fact, no motif employed by him has yet been conclusively proved to be an original invention with him.

As exemplifying the process of refining English mahogany furniture during the first half of the eighteenth century, the two tables (Figs. 1 and 2) will serve to show that while the basic shape was retained, there was a gradual rejection of superfluous ornamentation and the elimination of undue woodiness in the structural details. Fig. 1 is reminiscent of the unrestrained exuberance of William Kent, the coach-painter's apprentice, who, under the patronage of the Earl of Burlington, attained considerable prominence as an architect and furniture designer in the early Georgian era. This almost forgotten "leader of public taste," for that was



FIG. 3. CHIPPENDALE STYLE WITH ANGULAR CHINESE FRETEWORK

by Chippendale. Among the several points of interest on this table are the punched background of the carving and the carrying of the decoration down the leg. Both these features are found with the so-called Irish-Chippendale which, in point of fact, antedates the work of the English designer whose name is associated with it. Then, too, the apron displays a coarseness less apparent on later tables such as Fig. 2. With this early Georgian table the center ornament remains, but the ungainly grotesque is replaced by a finely modeled lion mask; similarly, there is a noteworthy elegance in the foliated scrolls and the addition of a Greek fret meander on the frieze, while the edge of the top is carved with the egg-and-dart interrupted by cinquefoils. The actual top is marble and it will be noted that the legs take the lion leg with shaped hock and lion paw terminals



FIG. 4. CHIPPENDALE ROCOCO; ELABORATE DESIGNS IN THE "DIRECTOR" DEVELOP A PRONOUNCED ROCOCO INFLUENCE



FIG. 5. SHAPED-TOP TABLE EXHIBITING GOTHIQUE INFLUENCE IN THE TREFOILS AND ARCHED FORMS ON THE DEEP FRIEZE

what he constituted himself, lived at the time when mahogany was becoming fashionable and he immediately began to produce massive furniture in the new wood. His side tables were frequently adorned with huge swags or foliated scrolls flanking or pendant from a large Medusa or grotesque mask. Grotesqueries seem to have been his forte, for his interpretations of the forms he drew from the classic are little less than such. The table in question though somewhat modified displays much of the lack of restraint marking Kent's work. Yet it is possible to see in its details later adapted



FIG. 6. EARLY GEORGIAN TABLE WITH C-SCROLLS ADAPTED TO LION-HOCK LEGS

having the hair carved the full length, a frequent style in earlier Georgian design. The persistence of Baroque tradition is seen in the scallop shell, here used with pendant husks on the knee of the cabriole legs. This shell motif is important on furniture of the Chippendale styles, being adapted to a remarkable degree both by the English carvers and by the school founded in Philadelphia by William Savery. An example of its ornamental beauty is found on another table in the collection, where it is applied to the apron pendant with perforated spaces between the ribbings. With this table, there are signs of that robustness carried over from the Dutch styles, and the French influence in the decoration which dates with Chippendale's designs from about 1735. It also shows the tentative introduction of the Rococo scrolls that he applied more profusely and with such effects to many of his pieces where the Chinese forms predominate in the design.

The lion hock and foot again appears with the early Georgian marble top table (Fig. 6), but the legs here have the pronounced woodiness likely to be found on furniture in English country homes, for which it was made frequently by local men from London models. This suggestion is supported by the absence of the carved hair down the leg and the style of the terminal feet which lean toward the knuckled claw-and-ball rather than the distinctly animal foot. Apropos the claw-and-ball, Chippendale is often credited with having employed this foot, but no example appears in the *Director*, the nearest approach to it included among his designs being an animal-like paw with a half sphere underneath.

Several of the more elaborate designs for legs in the *Director* develop a pronounced influence from the Rococo. This reveals itself in several degrees; with the extreme Rococo type, Chippendale occasionally indulged in unnecessarily free use of the scrolls combined with foliated details, carried the entire length and terminating in an undefined shape. Another,

equally ornate, shows the introduction of Chinese forms with the Rococo, the terminal foot taking a contour somewhat like a dolphin head, while with his Rococo-Gothic, the borrowings from mediæval architecture appear in arches, trefoils, quatrefoils and like geometrical outlines. Each takes the cabriole shape but the least that can be said of either is that it is extravagantly ornamental.

Chippendale's versatility was undoubtedly in excess of his originality, yet the daring with which he united the motifs of seemingly foreign styles is the greatest tribute to his skill. Admittedly other craftsmen who imitated his designs and produced others were successful in similar combinations, but the initial experiments to

inspire them were made by the master craftsman.

One example of this is the side table (Fig. 7), which is worthy a detailed description. The four supports are copied from the clustered columns found in mediæval churches and, incidentally, with ancient Chinese architecture where the juxtaposed shafts were commonly used. There is a combination of Chinese and Gothic which again appears in the ornamentation of the frieze where the Gothic forms recur with classic foliation and Rococo scrolls, the center motif being composed entirely of C-scrolls borrowed from the French Louis XV style.

The application of Chinese and French forms to the same object appears in various ways. One method was that seen in the hinged-top card table (Fig. 3), one of a pair in the Huntington collection. Basically, the cabriole legs are of Dutch origin, but here they take the straighter and less woody outline demanded by the refined designs of Chippendale. The knees and "ears" are carved in perfect proportion to the size of the table while the terminal feet take the French "periwinkle" or "fiddle-head" shape.

Fretted ornamentation of a more ambitious type is presented by that on the frieze of the shaped top table (Fig. 5), which displays clearly the Gothic influence in the trefoils and a remarkable skill in the interweaving of the repeated design.



FIG. 7. CHIPPENDALE STYLE TABLE ON CLUSTERED GOTHIC COLUMN SUPPORTS

A STEP TOWARDS THE PERFECT PIANO

BY HERBERT CESCINSKY

THE FAULTS IN THE DESIGN OF THE CONSERVATIVE PIANO HAVE BEEN LARGEY ELIMINATED IN A SPECIALLY BUILT STEINWAY INSTRUMENT FREELY FOLLOWING HEPPLEWHITE'S FRENCH STYLE

IT is now rather more than a year since Mrs. Chester Beatty asked me to collaborate with Steinways on a piano for her London house. Mrs. Beatty may not have known, exactly, what she wanted, but she certainly knew what she did not want, and that was the old form of grand dressed out with some slightly new petticoats. So Mr. Kennard and I met to worry out the problem. I had some very revolutionary ideas; he was the brake on the machine. After all, Steinways are makers of fine pianos; not

workers of miracles, so I had to tone down some of my notions. Mrs. Beatty wanted a fine piano, but she wanted a really beautiful piece of furniture at the same time, and that the average grand piano is not.

I had certain definite objections to the usual grand which I was determined to overcome, somehow, and with Mrs. Beatty's piano I had my chance. I was not fettered by preliminary sketches, colored up in a really pretty manner, but which, in the ultimate outcome, do not represent the finished thing at all, and still less the designer's mature ideas. A real conception is rarely evolved perfect; the designer has to learn as he goes on, and to modify his first scheme. This is especially true of grand pianos where there are so many governing conditions. There is the height of the keys, the knee-room under the key-bottom, the distance from the front of the key to the iron frame, and there are hosts of other little vexatious details which have to be reckoned with, if the piano is to be an instrument as well as a piece of furniture. One has to know the piano and its construction before one can design it.

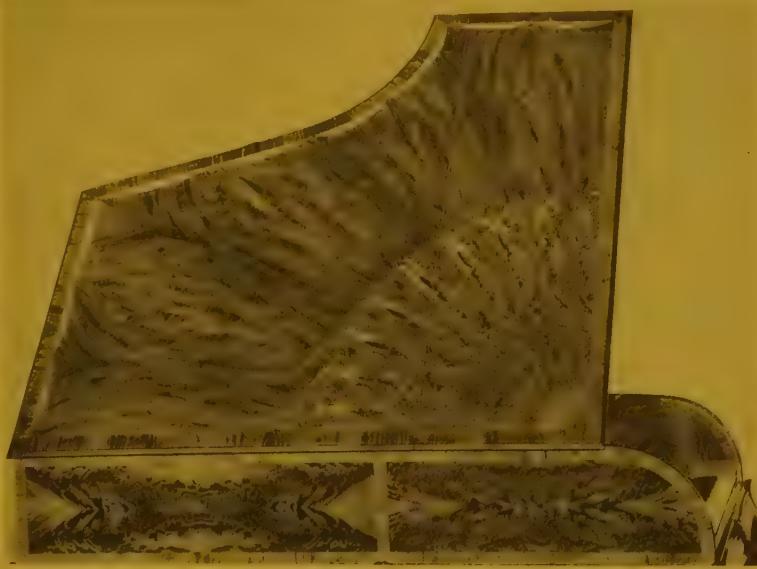
There are one or two age-old conventions in the grand piano which

I determined to attack at the outset. Why must one have a sliding arrangement of desk (where the music is always too high up for the player) with candle slides, in these days where candles are never used, and if they were, where their light would be behind the music? In addition, this sliding desk rattles, in spite of felts, if not with every chord, certainly when certain synchronising notes are struck. Why must one have a fall which requires a surgical arrangement of springs to prevent it from falling on the hands of a

player who gets poundingly excited? Why should one have anything on the top of the instrument just above the hammers and the dampers, to interfere with the throw-off of the tone? Why had no piano-maker abolished all these nuisances long ago? Because piano manufacturers belong, as a class, to the Conservative Party; the public sees to that.

If it had not been for Steinway's iron frame, any alteration of which would have entailed a new foundry, together with a revolution in the science of the nodal points of stringing, and sundry other little matters, I would have attacked the whole shape of the instrument. It is not pretty, by any means, and it has certain definite drawbacks. Why should

the bass, which has plenty of sound, even in "antiques," have all the soundboard expanse, while the treble be starved? Why should a grand be so designed that it has to be placed in a room with its straight flank against a wall? Why should the shape be such that the lyre be central with the keyboard, but have no definite position at all in relation to the back legs? Why not make the shape symmetrical so that the instrument can stand in the centre of a room, if necessary, and, at the same time, make it possible for the



THE OVERALL MAHOGANY VENEER IS HIGHLY VARNISHED



A ROLLING TAMBOUR TAKES THE PLACE OF THE DANGEROUS FALL

(Continued on page 80)



THIS DESIGN FOR THE "CORONATION OF CHARLEMAGNE" IN THE VATICAN, BY RAPHAEL AND ASSISTANTS, WAS DISCARDED WHEN THE WALL SPACE WAS CHANGED TO A SMALL LUNETTE. IN THE FRANK JEWETT MATHER, JR. COLLECTION



RED CHALK STUDY OF "ST. PHILIP BENIZZE HEALING A DEMONIAC" FOR A LOST FRESCO IN THE ANNUNZIATA BY ANDREA DEL SARTO. ONE OF THE HUNDRED DRAWINGS LENT BY PROF. MATHER TO THE ROERICH MUSEUM IN DECEMBER

Notes of the Month

IN return for the Mexican Exposition, the Boston Museum forwarded an International exhibition of metalwork and cotton textiles to the Metropolitan where it was on view through four weeks of December. It will later be seen at the Chicago Art Institute (January 19—February 15) and at the Cleveland Museum (March 11—April 5). The metal work consists of a number of materials in various techniques: silver, pewter, inlaid and patined brass and copper, iron, lead, bronze, aluminum, zinc, and enamelling. The best known European figures—Jensen, Brandt, Saarinen; the outstanding Americans—Diederich, Deskey, Schoen, Wolfgang and Pola Hoffmann, Winold Reiss, and Peter Müller-Munk—anything but an American-sounding lot of names—were included along with many lesser known designers. Some of them carry out their own ideas, while others are ultimately produced by the Gorham Company, Cartier, Reed and Barton, or some of the other progressive firms. An outstanding exhibitor in the silver field was Müller-Munk, two of whose pieces are illustrated here, although the bowl, the property of Mrs. Alfred L. Rose of New York, was not available for the exhibition. The candlesticks, however, were lent by the Detroit Institute for the occasion.

In the textile group is also included the work of many of the most renowned modern designers, including the architect Djo-Bourjois. Among the American representation Contempora, an organization sponsoring the best talents for commercial design; F. Schumacher and Company; the Orinoka Mills; Witcombe, McGeachin; Marshall Field; and W. and J. Sloane were most prominent. Sloane's had on view eight of Ruth Reeves's ten designs made to fill all the needs of a country house. Miss Reeves's commission was unique in that she was given entirely free hand in the project. The result more than warranted the experiment. For although the designer freely borrows from many artists in other fields, the finished designs are held together by her own arrangement. Her versatility is extraordinary. An example is the block printed textile, *Still Life*, shown on page 45. The cover of the catalogue of the exhibition is also taken from one of her textile designs, a much milder one, appropriately. Miss Reeves, one of America's best known designers, draws on every aspect of modern life for her effects. The results are reproduced in a variety of colors and materials.

AN Oriental atmosphere now pervades Gallery X of The Cleveland Museum of Art where a collection of South Asiatic art has been installed by the Curator of Oriental Art, Mr. Howard Coonley Hollis. A number of objects recently purchased by the Museum are now shown for the first time. With them are loans from various sources, all giving a brilliant picture of the part India has played in art, particularly in the department of sculpture.

The newly acquired pieces are: a small *Buddha* carved in black schist; a life-sized, seated *Buddha* of brown sandstone; a smaller figure, also in brown sandstone; a small marble statue of a female figure; and three relief panels from the ancient kingdom of Gandhara. Among the loans is an especially fine limestone head from ancient Bactria, now a part of Afghanistan, the only stone head of its kind known from this locality, though terra cottas are common. It dates probably from the first century A.D., and is strongly Greek in feeling. Another loan is a *Buddha* seated on a lotus throne with his hands in the attitude of calling earth to witness. It is carved in black schist, as is the smaller one recently secured by the Museum. Both are seated under the Bodhi tree of wisdom, but the Museum's *Buddha* is on a throne in which both lion and lotus are introduced. This little *Buddha* came from a monastery in Nalanda, Bihar, where it served as a shrine in a cell. It probably dates from the ninth or tenth century. The large sandstone *Buddha* from the province of Orissa is of the same date, but is not as skillfully modeled as the other piece, the artist evidently having the religious concept in mind rather than the artistic effect. The figure sits on a lotus throne. The small figure in sandstone is also from Orissa, but of a later date, the thirteenth century.

Of greater beauty than the other pieces is the marble figure which possesses sensitive modeling and superb handling of curves. Executed between the twelfth and fourteenth centuries, it came from Udaipur in North India.

The three reliefs from Gandhara probably date from the first or second century of the Christian era, and are obviously Greek in subject and treatment. The figures dance, and play upon instruments familiar to the

Greeks, apparently taking part in a Bacchanalian festival. Some are nude, some wear Phrygian caps and costumes, while others have faces and boots that may be Scythian, all suggesting the



Lent by the Detroit Institute
SILVER CANDLESTICK BY MULLER MUNK



Courtesy of Mrs. Alfred L. Rose
MODERN SILVER BOWL DESIGNED BY PETER MULLER MUNK



Photograph courtesy of Arthur U. Newton

RUBENS' PAINTING OF "PAUSIAS AND GLYCERA" ADDED TO THE RINGLING MUSEUM

racial mixture of camp followers and soldiers that came with the great Alexander on his expedition into India.

AMONG the general expressions of regret over the loss of Charles W. Hawthorne, the Art Institute of Chicago printed the following short note in a recent news letter: "Mr. Hawthorne had been ill for some time, having had to abandon serving on the recent American jury at the Art Institute because of failing health. He was born in Maine in 1872 and was educated in the New York art schools. In 1917 he was visiting instructor in the Art Institute School, where his strong and virile personality and the teaching of his peculiar methods of brushwork and his handling of color planes made a lasting impression on the students. The Art Institute possesses in its permanent collections three of Mr. Hawthorne's paintings, *Selectmen of Provincetown*—a masterly portrait of three old friends—*Little Sylvia*, and a portrait of *Albin Polasek, Sculptor*. In this unusual painting, Polasek is shown just finishing a bust of Mr. Hawthorne." The three canvases were presented to the Institute by the Friends of American Art.

THE Antique and Decorative Arts League is arranging a series of lectures on the fine and decorative arts of which two have already taken place. Dr. W. R. Valentiner spoke on Van Dyck in the opening lecture, at the American Art Association Anderson Galleries, which occurred in November. Mr. Fiske Kimball, Director of the Pennsylvania Museum, discussed Chippendale on December 16th.

Mr. Kimball spoke of Chippendale not as himself a supreme craftsman, nor as himself the creator of the style generally associated with his name, but as a man whose career spans two epochs of British art with both of which he was closely identified; one, in which England, like the rest of Europe, was dependent for artistic initiative on France; the other, in which England throwing off her provincial artistic dependence herself took the initiative and

drew France and Italy, her erstwhile masters in art, into the ever swelling train of her followers.

The essential influence in British decorative art of the mid-eighteenth century, the French *rocaille* of Louis XV, came in through Matthias Lock, who made his first publications in 1740, and who with one of his partners went to work for Chippendale about 1752. The *Director* plates and other works of Chippendale are from their drawings, Chippendale himself being responsible for applying their style, not merely to "carver's pieces" as heretofore, but to every sort of household furniture. Mr. Kimball discussed the surviving pieces of furniture from this period of Chippendale's work and emphasized the extremely small number of those which can be attributed to him with certainty.

The artistic dependence of England and France was reversed in the later years of Chippendale's life when he made furniture in the "antique taste," the style created by Robert Adam. And far from this being an imitation of the French Louis XVI, we find that it was English in origin, and that the French examples both in decoration and furniture are later than the English ones and derivative from them. Thus the victories of Clive and Wolfe, like those of Louis XIV and Napoleon, were felt not only on the battlefield, but in the salon and the atelier. The era from 1763 to 1793 was one of British domination not only in arms, but in the arts.

AN unusual painting by Rubens from the Duke of Westminster's collection has recently been sold to the Ringlings for their Sarasota Museum by Arthur U. Newton of New York. The subject, reproduced here, represents Pausias, one of the great Greek painters of the fourth century, and Glycera his mistress, who in her capacity of flower girl was reputed to have first devised garlands. Some authorities have held, moreover, that Rubens and his first wife are themselves painted in the rôles of the Greek lovers.

The picture represents a collaboration of Rubens with Jan van Breughel, who is responsible for the flowers in the foreground and at the right. The style, which Rubens much admired, is not nearly so free as his own painting of the figures. The dimensions are 79 by 70 inches. The painter, in loose brown and green robes, is seated on a bank holding a panel, which is probably his portrait of Glycera (one of his most famous paintings, purchased by the Roman Lucullus), who is seated by his side, partly covered by a red gown.



Courtesy of the Newark Museum

"POCAHONTAS AND JOHN SMITH," LENT BY EDMUND DUFFY

The picture was painted in 1613 and belonged to Sir Gregory Page Turner, Bart., from whom it was obtained by Welbore Ellis Agar, Esq., afterwards First Marquess of Westminster. During the nineteenth century it was occasionally exhibited to the public at Burlington House and elsewhere, but remained in the Westminster Collection (which also included Gainsborough's *Blue Boy*) at Grosvenor House, Park Lane, London, until the present Duke decided to dispose of the collection, when this painting was acquired by Mr. Newton. It is mentioned in most books on the great baroque painter, notably in the volume devoted to him in the *Klassiker der Kunst* series. Among German critics traveling in England, Passavant and Dr. Waagen both referred to it with enthusiasm during the last century.

A GROUP of one hundred Old Master drawings, chiefly of the Italian schools, has been on view during the latter part of December at the Roerich Museum on Riverside Drive. They were selected from the outstanding collection of Professor Frank Jewett Mather, Jr., Director of the Princeton University Museum and several times a contributor to *International Studio*. Two of the drawings are shown on page 42. Other artists included Titian, Veronese, Perugino, Correggio, Tintoretto and Lorrain.

Of the choice made for the Roerich showing, Prof. Mather has this to say in his foreword to the catalogue: "The courteous invitation of the Roerich Museum to exhibit the drawings which I have collected in the past twenty-five years makes urgent the long postponed task of sorting out from the two hundred or so those which seem to deserve to be seen in New York. I have tried to maintain a high standard of selection, but have included a few minor pieces of great associational appeal, for example, the artistic design by Cambiaso, and the *Sketch of Michelangelo at Work*. I have also put in a few puzzles in the hope of drawing the views of my colleagues and rivals. It should be explained that I am in intention a collector of Italian drawings, and that whatever merit I have outside that field is the result of accident or fortunate error. Thus I bought the fine Van Dyck drawing as Venetian, while

the admirable *Angel*, which a learned friend ascribes to Dürer's earliest activity, I acquired as Fenarese. It is this element of hazard that makes drawings the most delightful objective for a collector. I bought the two Correggios within a week for the total sum of twelve lire, but I had to buy an entire collection to get the primitive *Horse*. In the matter of attributions I have tried to be conservative. It is the luck of the amateur of drawings that many artists of inferior capacity for invention were excellent draughtsmen. Time has generally effaced their names. Thus some of the finest sheets here shown are anonymous and likely to remain

so. They delight me none the less for that, since I have collected rather for my own pleasure than for the benefit of my heirs and assigns. I wish to thank the Roerich Museum for the opportunity to share that pleasure with its discriminating public."



Courtesy of the Newark Museum

"AMERICAN LANDSCAPE" BY L. WHITNEY. LENT BY J. B. NEUMANN

A GREAT seventeenth century state bed once slept in by Charles II has recently been brought to America by French and Company. It was formerly in the collection of the Right Hon. the Earl of Guilford of Glemham Hall, Suffolk, and according to tradition was originally made for his ancestor, Sir Dudley North. The bed has been in this palace since its inception and was only recently removed from Glemham Hall and placed on exhibition in the Ipswich Museum, from whence after its recent purchase by French and Company, it was sent to this country.

Sir Dudley North married one of the daughters of Elihu Yale after whom Yale University was named and direct descendants have occupied Glemham Hall since. It may be of further interest to note that at one time Glemham Hall was the home of the celebrated set of four Indo-Chinese tapestries originally ordered by Elihu Yale about 1700 and later acquired by French and Company and now in the permanent collection of Yale University.

The piece is handsomely illustrated opposite page 22 of *The Age of Walnut* by Percy Macquoid and is described in the text as follows: "A very perfect bed, in untouched condition is given in Plate II. This was made in the reign of Charles II for Sir Dudley North and is still at Glemham Hall, where he lived and in possession of a member of the same family. The cornice to the tester headed by ostrich plumes, and the four bold mouldings, are covered in crimson velvet of the finest quality and embroidered on the lower member with a delicate arabesque of flowers in cream-colored silks; from this hangs a valance of crimson velvet with a deep border of white, buff and silver guipure and embroidery, edged with a thick fringe of brown, cream and tawny tassels; the valance is paneled at the corners with a very highly raised embroidery the edges being frogged and looped. The ceiling of the tester is of cream embroidered satin, the back being in alternate plain and draped panels of the same and the early scrolling above the pillows is also covered with the embroidered satin; the quilt matches in material and design. The posts are small and octagonal and were originally covered with cream satin; the feet finish in removable bases of scrolled design, painted and carved with gilded cherubs. This bed is of about the date 1670."

ON December first and second, aboard the Cunarder *Aquitania*, there was held an exhibition of the work of living British artists under the auspices of H. R. H. the Prince of Wales, Ambassador Dawes, and the patronage of the Rt. Hon. Sir Ronald Lindsay, British Ambassador at Washington. It was hoped that the paintings, which numbered four hundred, and were donated by the artists, would be sold during the exhibition, the proceeds



Lent by W. & J. Sloane

MODERN TEXTILE BY RUTH REEVES

going to the Prince of Wales Fund to aid British ex-service men. Through the cooperation of the American and British governments the pictures were given free entry. They varied widely in type and in price, and offered an appeal to many different tastes. A large number of people made their way to the North River Pier to see them, interested not only in the artistic event but in the cause.

THE popularity of Henri Rousseau, Vivin, and Seraphine de Senlis has helped pave the way for appreciation of the American "primitives" collected and shown for the first time at the Newark Museum. The paintings represent the work of unschooled artists of various periods. Two of them, one a pure landscape and the other a painting of John Smith and Pocahontas, are reproduced here. They are fairly typical of all but the portraits which are already very familiar to anyone who has relatives still making their home in a typical well-to-do nineteenth century house.

On the significance and style and history of these paintings Mrs. Angela Hagen has written us these notes: "To get to the heart of this simple art, to define its charm, let us first consider its more obvious features. This marked simplicity has not grown from judicious elimination but rather from a natural scarcity of means. Yet it possesses all the virtues of simplicity: restfulness in its lines and masses, freedom from confusing detail. We feel the artist grappling with all technical problems: perspective, coordination and actual grasp of form."

"Much of the work shows the craftsman rising to the occasion and fulfilling the function of artist. The 'occasion' created by a rapidly growing and prospering population, a very limited number of professional artists and the instinct (apparently inherent in mankind) to attempt an artistic recreation of his world. The limner, often simply a talented sign or house painter, prepares his canvases in winter months—costumes, headdress, background,

"The influences in this simple art are varied but in themselves unimportant—last echoes from the main-stream of European art-life traveled through slow channels to the distant colonies. Charm and value of the work lies, rather, in the originality that remains after this influence has been deducted. Undoubtedly we feel, particularly in the boarding school type of art, influences from the popular 'broadsides,' those gently moralizing prints that flooded England, Scotland and later the colonies—sold by peddlers to rural customers with other wares, and often, for some isolated community, the only expression of art from the outside world."

"Is it then surprising that for years now American artists have been collecting this little-cherished art, for always in eras of intellectual production there again awakens a tendency toward experiences of the heart? William Zorach, Robert Laurent, Wood Gaynor, Alexander Brook have lent from their collections for this showing. We feel, indeed, that it is not coincidence that created this interest in modern artists. The unerring and remarkable sense of design, grown perhaps from a simpler and more quiet rhythm of life in this older art, the surface uncluttered by paraphernalia these are points of contact with work of today."

THE second Boston Antiques Exposition opened in the ballroom of the Hotel Statler on the first of December. In the New England metropolis it was only natural that the emphasis should be strongly on American furniture. This was so much the case that with one exception nothing else was shown but very similar English pieces. The exception was Carbone, who proved that the eighteenth century Italian style could be as attractive as our own Colonial.

The most interesting American display was that of the Society for the Preservation of New England Antiquities. They reproduced a room from the Lane House at Hampton, N. H., which was only discovered a short time ago after it had been practically demolished



Courtesy of the Boston Antiques Exposition

XVIII CENTURY DINING ROOM. FEATURING HEPPLEWHITE SIDEBOARD, TABLE AND CHAIRS, IN ISRAEL SACK'S DISPLAY

hands even, which the future sitter may select as staffage for his countenance. Or it is the work of the wealthier, more leisurely classes themselves: young ladies in seminaries inventing (or copying from older sources) many charming methods—young gentlemen expressing good breeding and sentiment in occasional sunsets or nautical 'scenes.' In the mourning pieces the melancholy bent of adolescent girlhood meets the preference of the day for pastoral scenes to create whimsical, pensive bits of decoration.

for sale in lots. It was the only surviving room with overall sheath paneling on walls and ceiling carried the entire way into the woodshed. Into this setting a fireplace from a house built in 1690, a pine dresser of 1725, a Connecticut oak chest of 1690, and even a pair of 1700 spectacles were placed with other loans from such distinguished collectors as Mr. Hollis French and Mr. Chauncey Nash.

Further notable exhibits included the rooms of Israel Sack, Norman R. Adams, and the Old English Galleries.—H. A. B.

Notes from Abroad

LONDON. Preparations are well advanced at this writing for the exhibition of Persian art which opens at Burlington House on Wednesday, January 7th. The treasures from the Shah's Palace, the Persian National Museum and from many jealously guarded mosques have arrived safely in England, and these—which together amount to over three hundred exhibits of the most precious description—would be enough in themselves to make the exhibition notable. Yet when the galleries of the Royal Academy are open to the public it will be found that these loans from Persia—precious as all are and many unique—constitute only a small part of the vast total displayed. This will certainly be the most comprehensive exhibition of Persian art yet seen, and its quantity will be equalled by its quality. Soviet Russia is lending famous gold, silver and bronze Sassanian vessels; from France comes a superb collection of Persian pottery which would be thought unsurpassable were it not surpassed by a still finer array generously lent by owners

in the United States. Numerous other examples of Persian art come from all parts of the world, from Scandinavia to Egypt, from Spain to Greece. The collection from Turkey alone is said to be an exhibition in itself.

Finally there is the British contribution, headed by extensive loans from the King's collections at Windsor and Buckingham Palaces. In this section an exhibit certain to arouse wide admiration is the superb sixteenth century floral and figural carpet (following page) of the so-called Portuguese type, lent from Knole by Lord Sackville. Only a dim idea of its splendor can be given by mentioning the colors of the borders, white in the first, crimson in the second, green-blue in the third; while pink, yellow, orange, black, light and dark green and three tints of blue are among the fourteen different colors employed by the designer. The description "Portuguese" given to this rare type of early Persian carpet rests on a slender hypothesis that these carpets were made for the Portuguese market, but experts have long proved definitely by the evidence of the technique, material and main designs that these carpets are obviously Persian and in no proper sense Indian as has been maintained, whether made for the Portuguese or not.

The corner-pieces are of special interest and must have made



Courtesy of the Thannhauser Galleries, Berlin

MANET'S PORTRAIT OF CLEMENCEAU, RECENTLY EXHIBITED

severe demands on the skill of designer and weaver. Attention may specially be directed to the drawing of the fish, a motive which commonly appears in sixteenth century carpets. But entertaining as the corner-pieces undoubtedly are, and distinctive as is the field design consisting essentially of a series of overlapping and irregularly serrated leaf forms, arranged in a diamond-shaped system round a central panel, the importance of Lord Sackville's carpet lies primarily in the bold and ingenious way in which rich and intense colors are harmoniously distributed over the main field.

WHILE it is commonly agreed that the art of Persia reached its greatest aesthetic height in the sixteenth century, it is wholly inaccurate to assert (as one writer has done) that "Persian art lasted for not more than a couple of centuries." The exhibition in London will conclusively prove the contrary. Dr. Arthur Pope is writing for *International Studio* in this issue about the brilliant animal bronzes

of Luristan, which date from the first millennium B.C.; but centuries earlier, even before 3,000 B.C., pottery of handsome design, texture and color was produced in Persia. Of the mighty palaces of Persepolis and Susa, which tell of the arts of Persia in the times of Cyrus and Darius, only the traveller can speak with first-hand knowledge, but in the exhibition at Burlington House will be architectural fragments, carvings and small sculpture, which will illustrate the arts of this period. Fine sculpture of the Achaemenid period will be seen in loans from the Hermitage and from Mr. Joseph Brummer's collection in New York, while the long dominion of the Parthians, following upon the conquests of Alexander, was distinguished by some beautiful coins which prove how Persian taste and art-skill survived its political downfall and decadence. Ignoring chronology for the moment, let me interpolate that in the coin and medal section is a unique set of six gold coins dating from the eighteenth century, presented by the Czar Nicholas I to the Duke of Anhalt. There is no other such complete set extant. These consist of multiples of the ordinary denominations, struck presumably to serve the purpose of diplomatic presents, since the introduction of decorations is of comparatively modern origin. The largest piece of all is a square gold coin, weighing



Courtesy of Acton Surgey, London

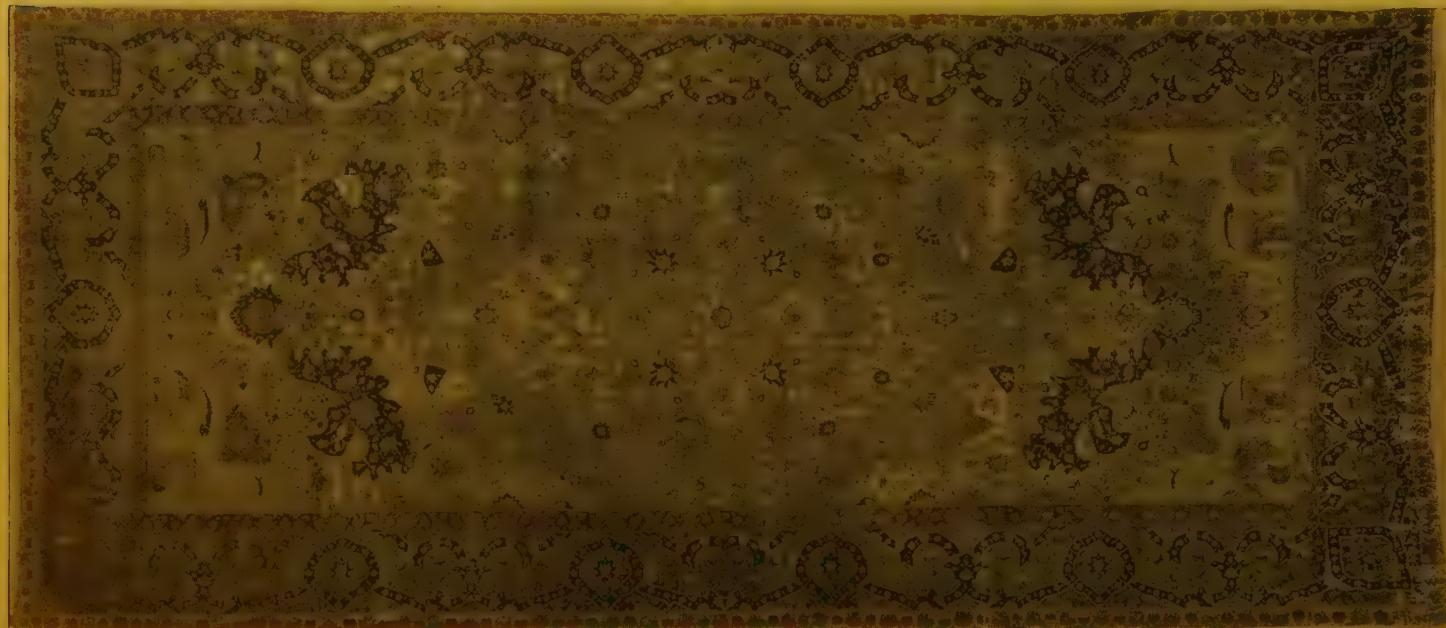
TOURAIN TAPESTRY OF THE LATE XV CENTURY, SHOWING THE "PRESENTATION" AND "ADORATION OF THE MAGI"

about one pound (=100 Abbassi), struck in 1210 A.H. (1795 A.D.). The next denomination is the 40 Abbassi, of which there are three specimens, one being of the ordinary plain type, the other two with pictorial representations: the Lion and Sun of Persia is evidently copied from the well-known Zodiacal Mohur of Shah Jahan; the other has a representation of a peacock with full spread tail. The set is completed by two specimens of the 20 Abbassi with inscriptions only. All these coins were struck at the same time and only left the Treasury at Teheran after the Russian victory in 1828 when they were sent as part of the indemnity to Russia.

OF the Islamic pottery of Persia, Mr. Bernard Rackham has already written for *International Studio* (in the last issue). I must not trespass on his ground, but, as proving the continuity of art-tradition in Persia, it may be useful to point out that a result of the Arabian conquest was to liberate Persian craftworkers

to pursue their old methods and ideals in art. The Sassanian style was continued in animal sculpture and bronze vessels; textiles showed only a slight modification of old tradition in their heraldic designs, while (as Dr. Pope has already pointed out) "old Zoroastrian themes still found play in the archaic but powerful pottery of Garus and Amol," which will be richly represented in this exhibition.

A sensational exhibit, shown in public for the first time, will be the Harari Collection of Seljuk silver vessels, twenty pieces which include massive coffers with floral and animal designs worked in niello and appliqués of silver gilt, and ewers in rich repoussé. Following the fall of the Seljuk Dynasty came the Mogul invasion, and thenceforward the ceramic arts flourished. The profusion of these glowing colored specimens make it impossible to speak in detail of individual examples. From now on, as the exhibition will demonstrate, Persia produced a variety of art-work, beautiful wood-carvings, carved and enameled glass, bronzes with gold and silver inlay, richly colored tiles and vessels of every kind.



Collection of Lord Sackville; Spink photograph

LENT TO THE PERSIAN EXHIBITION FROM KNOLE; PERSIAN CARPET OF SO-CALLED "PORTUGUESE" TYPE

In the fifteenth century manuscript illumination touched its zenith, and the loans from the Shah's Library, from the Persian Imperial Library, from Russian mosques and from the famous collection of Mr. Chester Beatty, will exhibit a perfection of illumination which no other country can rival. From this date also begins the illustrious history of the Persian carpet. Over one hundred of them are now hanging on the walls of Burlington House, and among them are the supreme silk carpets from the Mosque of Qum that enrich the mausoleum of Shah Abbas II. Turquoise and pistachio-green, enlivened with orange, emerald, vermillion and white, these unique exhibits reveal a range of colors and a fineness of weaving unknown in Europe. Most of these exhibits are in good condition, but in this respect the most wonderful contribution is the great sixteenth century northwest Persian carpet lent by Sir Joseph Duveen. This has "apparently scarcely been touched since the day it was made" and, according to Dr. Pope, "it gives us the most authentic idea of what the greatest carpets looked like at the moment of completion."

So the tale might be continued almost endlessly, for far more pages than this review contains. But perhaps enough has been said to indicate briefly the unrivaled splendor of the exhibition which remains open in London till the end of February, an exhibition which shows the achievements of Persian artists in every known material throughout a space of time which covers more than five thousand years.

WHILE no other exhibition can possibly compete with this mammoth assemblage at Burlington House, other London galleries, marching with the times, are seeking to attract visitors by works having at least some relation to Persia. During January there will be on view in the galleries of Messrs. Spink & Son a small but choice collection of specimens of early Persian ceramics featuring Rhages bowls of the thirteenth century, glazed pottery jugs of the same period, a quaint loop-handled candlestick in blue-green faience,

and a most fascinating pouring vessel made in the form of a goat.

A great problem which the Persian exhibition may go some way towards solving is how far Persian art is indebted to external sources for its inspiration, and to what extent it influenced the art of other countries. This problem is particularly acute in the case of China where, during the Ming Dynasty, plates and dishes were undoubtedly made for export to suit the Persian taste. At Spink's Galleries there is a fine specimen of old Chinese enamel, a Canton wine ewer of unusual form, the shape of which indicates Persian influence. Very beautiful in color, the body is of a pale mauve tint with a phoenix in shaded blue in the center of each side, surrounded by arabesque foliage and flowers in famille-rose colorings. The spout, handle and lower part of the neck are similarly decorated in red, and separated from the lower by a raised band enameled in emerald green with scroll foliage in Imperial yellow. This Ch'ien-lung piece comes from the Sir John Wormald Collection and was probably produced in China for presentation purposes in Persia. Another Chinese piece in the same galleries showing Persian influence is a seventeenth century porcelain ewer, finely painted in blue on a white ground. The globular body

has six panels, five bearing designs of flowering plants while the sixth, immediately below the spout, is painted with auspicious emblems. The spout is entirely blue, penciled with darker tones, and with leaf and tendril forms modeled in relief on each side.—FRANK RUTTER.

PARIS. Mr. Edward Tuck, the American millionaire resident in Paris, has made many wonderful gifts to France but none containing so many rare objects of beauty as one finds in the choice little collection he has just presented to the City of Paris and which is now on view at the *Petit Palais*. The collection has been estimated as worth at least \$5,000,000. It is particularly rich in porcelain and tapestry. There are no less than eleven large black K'ang-Hsi vases in perfect condition—a set probably un-

(Continued on page 78)



Courtesy of Messrs. Spink & Son



Photograph J. E. Bulloz

"JEUX RUSSIENS," BEAUVAIS TAPESTRY AFTER DESIGNS BY LE PRINCE IN TUCK GIFT TO PARIS; (ABOVE) CANTON WINE EWER, CH'EN-LUNG PERIOD

Auction Sales

THE collection of early American furniture, silver and glass belonging to Mr. Francis P. Garvan, which will be sold at the American Art Association Anderson Galleries on the afternoons of January 8, 9, and 10 (on view from January 1) has already been mentioned in this department in our December issue and a number of pieces of silver (the group of fifty-one pieces is said to be the finest ever to be offered at public sale) were there illustrated. For reproduction at present nine pieces of furniture have been chosen, and, it may be added, with some difficulty as the one hundred and eighty-five items include so many pieces worthy of the notice of the serious collector of the decorative arts.

Of Philadelphia furniture of the Pre-Revolution period are several pieces to be placed within the ambient of William Savery, and one, the chair shown below, is very definitely assigned to the master himself. It is interesting to note that Savery, the leading exponent of Chippendale in America, is as elusive a figure as the famous English cabinetmaker, and it is just as difficult, although as often attempted, to pin an unassailable Savery label on an object of furniture as to trace a piece unmistakably to Thomas Chippendale.

The highboy shown on the following page (right) is attributed to Savery with a fair degree of certainty although with not quite so much assurance as the chair. This highboy was lent to the Girl Scouts Exhibition of last year (No. 651 of the catalogue). The decorative effect is focussed principally upon the elaborate hood, in which there is a central

small drawer handsomely carved with the familiar shell motif, beneath two generously curved cornices. The pierced willow brasses add their charm to the front, and the cabriole legs, handsomely carved, form a base of solidity yet have the elegance and fineness of carving which can be found throughout the piece.

The very different chest-on-chest shown to the left of the highboy is much more massive and substantial looking, deriving its beauty not so much from its detailed carving as from its fine proportion, and the feeling of stability which inhabits all fine block-front examples. The pilasters along the sides give it an architectural firmness which greatly contributes to the total design. This fine example came from the family of John Quincy Adams in Boston, thus adding historical to artistic importance.

Below these two pieces is shown a most attractive lowboy, in the style of Chippendale, very similar to the highboy above it as to type and detail. The long drawer under the molded-edge top, the two smaller drawers, and the central-carving with the sunken shell and leaf scrolls, are composed with great feeling for compactness. The legs terminate in finely executed claw and ball feet, worthy accompaniments to the rest.

The press cupboard illustrated on page 52 is the very first of its kind to come up at public sale, and should be of particular interest to all who are followers of auction events, as well as to amateur devotees. It was probably made about 1660 to 1690 in the vicinity of Hartford. The carving, especially on the panels, is thoroughly in the manner



All photographs of the Garvan Collection Courtesy of American Art Association Anderson Galleries, Inc.

SIDE CHAIR BY WILLIAM SAVERY; TALL CASE CLOCK BY AARON WILLARD; ONE OF PAIR OF QUEEN ANNE SIDE CHAIRS



CHEST ON CHEST FROM THE ADAMS FAMILY; HIGHBOY ATTRIBUTED TO SAVERY; (BELOW) CHIPPENDALE LOWBOY

of the Connecticut chests, and uses tulip blossoms repeatedly for the main motif. In this type of chest the tulip design is peculiarly appropriate. The straight recessed front, the frieze with its simple and consistent pattern, the straight block feet, all contrive to give it a look of sturdiness and dignity.

One of the most interesting pieces in the group, reproduced on page 50, is the tall case clock by Aaron Willard (1757-1844), member of that large and gifted family of craftsmen who worked for at least a full century. There were altogether eight Willards, brothers, sons and cousins, working in the old tradition.



This particular clock is notable for its arched cornice molding surmounted by charming, pierced fret and brass ball finials, and for the plain yet skillful treatment of the front. Behind the glazed door of the face is a revolving disc showing the sun and moon.

To the right of the clock is a Queen Anne side chair, one of a pair, with a beautifully curved back, rounded shoulders and shaped cresting rail. The cabriole legs have Dutch feet. The only elaboration, and that is slight, is in the scalloped flank on the seat, and the feet.

On page 52 is a Flemish scroll cane couch, eight legged, painted black. The



PRESS CUPBOARD FROM THE VICINITY OF HARTFORD, 1660 TO 1690

cresting is elaborately pierced and carved. The seat, like the back, is caned. Above it is shown a Sheraton card table with a folding top, attractively delicate in line and fine in workmanship. The side is veneered with feathered satinwood, an oblong mahogany panel occupying the center with a satinwood oval upon it. It is a very chaste and distinguished design using contrasting woods effectively.

LONDON. A sign of the times was the fate of the famous Fergusson silver mazer when put up to auction at Sotheby's a few weeks before Christmas. Under normal conditions this might have made a record. It is an historic piece having been presented by King James VI of Scotland to his old tutor John Fergusson of Dunfermline, a brother-presbyter of John Knox. Dated 1576 and the work of Adam Craigie of Edinburgh, this standing mazer is also regarded as a superb example of early Scottish silversmith's-work. Yet of all those present at Sotheby's only Mr. Lionel Crichton made a really serious attempt to become its possessor, and he stopped bidding at £5,900, with the result that the piece was bought in at £6,000. Though this may seem a high reserve price, it is only three years ago that Mr. Crichton paid £10,000 at auction for a fifteenth century mazer. But much has happened since then, and without a definite commission from a collector, no European dealer can be tempted at the moment to pay a fancy price for something to add to his stock till better times arrive. The highest price per ounce obtained during the sale of the John Henry Taylor collection of old silver, was 195s., making £70 13s. 9d. for a set of six Queen Anne rat-tail dessert spoons with dog-nose ends, made by John Barbitt, London, 1705. A better price was obtained a day earlier at Christie's, namely 320s. per ounce (£33 12s.) for a plain dredger dated 1736.

Nevertheless there have been bright moments and one occurred at Sotheby's when Messrs. Agnew paid £2,400 for a complete and perfect set of the thirteen color prints of Wheatley's famous *Cries of London*. This, of course, is not an auction record, since as much as £3,300 was paid in June, 1928, for another perfect set of the thirteen prints. But in these depressed days it was a very good price and represents a handsome profit on the sum paid by the collector who formed the set. Many years ago this Englishman picked up on the Continent the first ten of the plates for £40. Two others he bought later for equally modest prices, and then finally he purchased the thirteenth plate—from Chicago! The price obtained this winter must represent about eight times the amount the set originally cost this collector.

Serious business did not begin at Christie's again till the second week of December, when the chief event of the month was the sale of Old Masters and Decorative Furniture from Holker Hall, the property of Lord Richard Cavendish. Among the furniture were five George I armchairs, covered with green damask and black and gold brocade, which were formerly at Chatsworth. The most important of the pictures were Claude's *Repose of the Holy Family*, Ruisdael's *Farmstead* and *View in the Environs of a Forest*, and a De Wint watercolor *Farm Among the Hills*. On the same day were sold English portraits belonging to the Earl of Egmont, including examples of Reynolds, Hoppner, Lely, Kneller and a



SHERATON CARD TABLE, FOLDING TOP, MAHOGANY AND SATINWOOD



FLEMISH SCROLL CANE COUCH WITH EIGHT LEGS, PAINTED BLACK

number by Beechey. An item of very special interest was the *Egmont Family Group* by Hugh Barron (1745-1791), an accomplished but little known pupil of Reynolds who died at the early age of forty-five.—F.R.

PARIS. At the Doucet sale held at the Galerie Georges Petit on November 28th (Me. Lair Dubreuil auctioneer), the highest price was brought by a miniature of a Persian prince, signed Bishad, for which Tolbagh paid 140,000 francs. The Countess de Behague gave 91,000 francs for a miniature of the same period (sixteenth century) painted on silk and representing a soldier. A very fine Mesopotamian vase of the tenth or eleventh century in buff, blue and black was obtained by the Louvre for 81,000 francs, the purchase being made possible through the gift of David Weill. A painting on silk of a Mongol horseman, signed Tsu-ang, brought 43,000 francs from Vignier. The total of the sale was over a million francs.—H. McC.

NEW YORK. From the sale of the collection of Mr. and Mrs. Claus A. Spreckels, of which a report appears on page 81, comes the marquetry secrétaire on page 54 (No. 264 of the catalogue), which brought one of the high prices of the sale. This secrétaire à abattant by Charles Topino, about 1780, represents a cabinetmaker who was highly appreciated in the reign of Louis XVI. He became *maitre ébéniste* in 1773 and was a Counsellor of the Syndicate in 1782. There is a commode with his signature in the Palace of Fontainebleau and he is represented in the Doucet and Alphonse Kann collections. The pendant of the present secretary is in the Stotesbury collection in Philadelphia. It combines with rare perfection the two types of ornament to which the French style is particularly given, the use of metal and the use of inlay. In this case there is in both an exuberant richness that is not florid, for good taste is upheld by the severely simple lines of the piece itself. The marquetry basket of fruit under a canopy on the fall front has all the pictorial definiteness of a painted still



Courtesy of Sotheby & Company

SALT GLAZE "PEW GROUP," BROUGHT £260

life. On the left side, on the "return," to speak technically, is a globe on which the "Pacifique Ocean" and the outlines of the Continent of America as they were then imagined to be are naively traced. The gilded-bronze *guilloches*, bow-knot festoons and emblems of love and knowledge create metal mountings of the greatest richness and distinction.

Below it may be seen a pair of green porcelain parrots of the K'ang-Hsi period which brought \$2,500 (for the pair) from Frank Partridge. When they came up in the Edward Wasserman sale in April, 1916, they brought only \$2,400, which is a further substantiation of the contention that items of the first importance need not fear to appear in the auction room. They are more apt to add to their luster than to lose it.

Mr. Claus A. Spreckels is the son of the original founder of the Spreckels fortune and the collection which was offered for sale at the American Art Association Anderson Galleries came from his Villa Baratier at Saint-Jean, Cap Ferrat, Alpes-Maritimes.

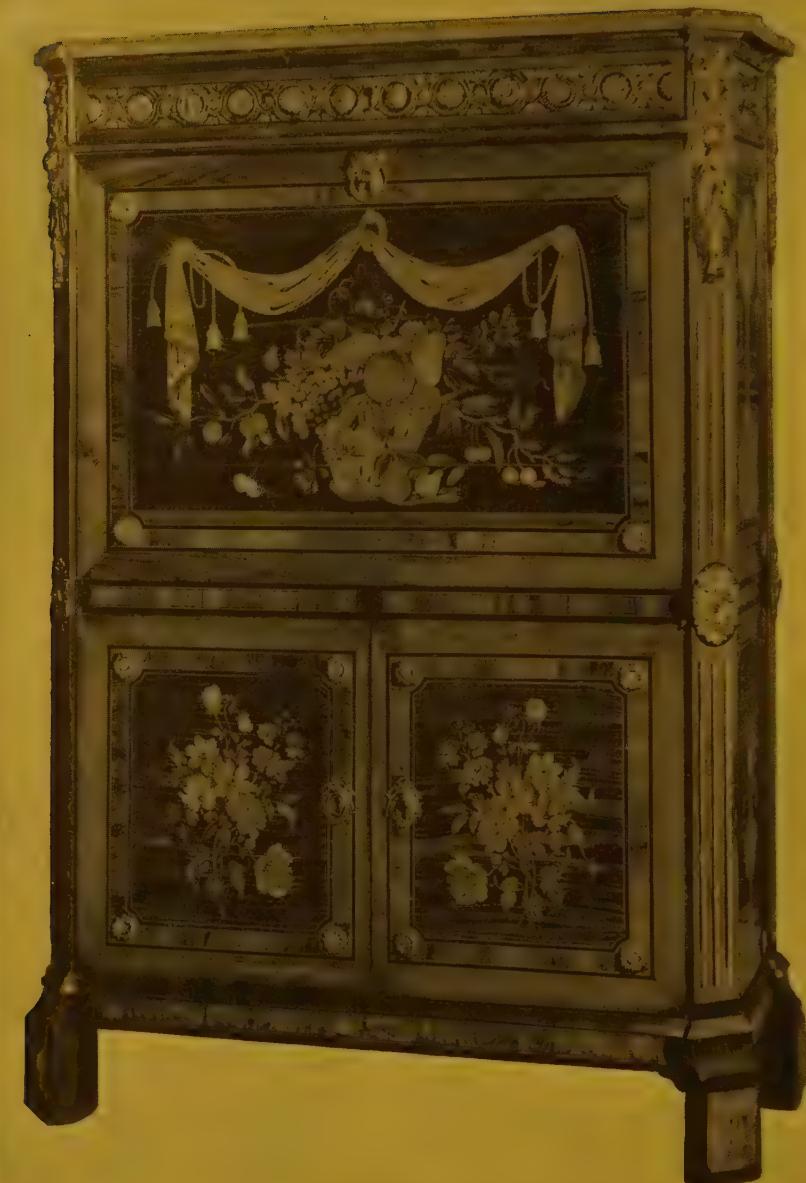
THE Béraudière collection, sold shortly after the Spreckels sale at the same galleries (December 11), was described in this department last month, when a very fine marquetry *coiffeuse* by Pierre Roussel was reproduced. Besides its furniture, the collection, which was removed from the Paris residence of the Comtesse de la Béraudière at 4 rue Alfred de Vigny, included some unusual objects of sculpture among which was the portrait bust of the Comtesse de Sabran by Houdon which is shown on page 55. It was done about the year 1785 and is executed in his favorite Seravezza marble. This bust was at one time in the collection of the Grand Duchess Anastasie of Russia, was included in the Houdon Centenary Exhibition in 1928 in Paris and is fully described in the *catalogue raisonné* by Giacometti. The Comtesse de Sabran (1749-1827) was a friend of Marie Antoinette and during the Revolution succeeded in escaping to Switzerland. Louis Réau, writing in the *Gazette des Beaux Arts*, June, 1928, speaks of this portrait and the sitter—"This charming woman . . . is sparkling with intelligence and wit, and one may comprehend the power she wielded over Prince Henry of Prussia and the Chevalier de Boufflers, with whom she exchanged delightful love letters."

The Béraudière collection is one which deserves especial mention for the name of the family has long been associated with the highest connoisseurship. The history of the collection, and of the family, is given by Mr. Seymour de Ricci in his introduction to the catalogue. Jacques-Victor, Comte de la Bérau-



Courtesy of Me. Lair Dubreuil

BROUGHT HIGHEST PRICE AT DOUCET SALE; 140,000 FRANCS



Photographs courtesy of the American Art Association Anderson Galleries, Inc.

SECRETAIRES IN SPRECKELS SALE WHICH BROUGHT \$2,900 FROM FRENCH & CO.

dière (1808-1884) came of a family of collectors, and was the greatest of them all, being, Mr. de Ricci says, "one of the great French collectors of the nineteenth century. From 1850 to 1880, he continually added by his purchases to the numerous works of art he had inherited from his ancestors. He filled with pictures and furniture, not only the old *château* of Bouzillé, near Angers, owned by the de la Béraudière family since the early seventeenth century, but also his two large Paris houses, in the rue de Poitiers and the rue Monsieur, both on the aristocratic left bank of the Seine in the venerable Faubourg Saint-Germain . . . Shortly before his death, the Comte de la Béraudière decided to give up his town residence and to reside thenceforth in the country. On June 2, 1882, he sold by auction twenty-one French eighteenth century paintings, mainly portraits; on April 16, 1883, he parted with his large collection of old master drawings, ably described by Paul Leroy in an article of *L'Art*, in which he enthusiastically expounded the Comte de la Béraudière's merits as a collector . . . Is it surprising that, when after his death his vast collections of paintings and works of art came under the hammer (May 18, 1885), the sale was one of the great events in the annals of French auctions? It took place in the Béraudière mansion, 12 rue de Poitiers, and lasted no less than eleven days."

This collection was so large that many pieces were not included in the sale but remained with his heirs, among whom was his son, the husband of the present Comtesse de la Béraudière, who is herself a collector of great taste and who made additions from other well known collections. Her home near the Parc Monceau has long been familiar to international art enthusiasts.

THE mystery which surrounds the auction of certain art objects once in the collections of the Ex-Kaiser and now offered as part of the collection of a Swiss nobleman, the sale to be held by the American Art Association Anderson Galleries on January 22, has not been lifted as we go to press. The brief announcement from the galleries gives no details as to the titles or provenance of the paintings although one fact has been elicited from them since the first mention of the sale occurred in the daily press. The Vermeer of the collection is not a work of the famous Delft master, as it was there assumed, but is by Vermeer Van Harlem, which makes speculation as to the identity of the painting considerably less interesting. Among the artists mentioned in the preliminary announcement are Hals, Maes, Terborch, Pieter de Hoogh, Breughel, Van Dyck, Joos Van Cleve, Tintoretto, Tiepolo, Murillo and Bellini.

BERLIN. The spring season of auction sales will begin in January or in the first days of February with the important sale of the Max Böhm collection at Rudolph Lepke's Kunstauktionshaus. The history of German painting, especially of the second half of the nineteenth century may be there studied; Liebermann and Trübner, masters of German Impressionism are to be seen at their best.

The firm of Graupe and Ball announce two important auction-sales of international importance, taking place in spring 1931. The one is the collection of Baron Erich von Goldschmidt-Rothschild, Berlin, the other the collection of Dr. Hans Wendland, Lugano. Both contain all kinds of choice French art objects of the eighteenth century, all of the highest quality. The collection of Baron Goldschmidt-Rothschild includes a painting by Pater, bronzes by Caffieri and Falconet, lacquer furniture by Dubois, Oppenord and Jacob, valuable Aubusson upholstered furniture, and early Meissen services, in the manner of Hörolt. The collection of Dr. Wendland stresses Louis XVI and includes fine furniture.—DORA LANDAU. (*Report of Auction Sales*, p. 81)



K'ANG-HSI PARROTS, SPRECKELS SALE; BROUGHT \$2,500



Courtesy of the American Art Association Anderson Galleries Inc.

Photograph by Carl Klein

PORTRAIT OF THE COMTESSE DE SABRAN, FRIEND OF MARIE ANTOINETTE; CARVED IN SERAVEZZA MARBLE
BY HOUDON ABOUT 1785; THE MOST IMPORTANT OBJECT IN THE BERAUDIERE SALE, IT BROUGHT \$80,000

The Traveler's Note Book

THE NORMAN RUINS OF JUMIEGES

IN one important respect the Russian Revolution showed a very marked step forward in civilization over its French predecessor. There may have been "more fun, more people killed" as the old saw goes, but certainly there was not nearly the same destruction of buildings. Although on both occasions the war against religion was among the cardinal aims, the Bolsheviks scarcely damaged an important ikon, much less a great holy edifice. Many of their lesser ecclesiastical buildings have since fallen into disrepair; they were not, however, like the great Abbeys of Cluny and Jumièges, torn limb from limb.

The Burgundian Abbey at Cluny, the home of the Cluniac order, is today the better known of the two among students of architecture. Which is odd, since there isn't a stone left standing. Whereas at Jumièges on the Seine, only seventeen kilometers from Rouen, and little more from the haven of the Impressionists at Etretat, the walls and the ruins of seven centuries of mediæval building can still be studied. That they were not unknown to at least one artist, the painting here reproduced will testify. It was painted during Corot's "Italian" period, at the height of the Romantic era, probably on a trip to Normandy recorded in 1829. Since that time both the Abbey and the early works of Corot have been hidden behind a cloud. The neglect of the painter, of his best work at least, has already been atoned for, notably this season in New York, when the Jumièges picture was shown among forty-four of his lesser known paintings. The neglect of the Abbey still continues, doubtless due in large measure to its highly inadequate description in Baedeker as "the majestic and picturesque ruins, founded in 654 and not destroyed until 1790." Eleven hundred years of inactivity, they would have you believe!

Actually there was a great deal going on. The first building, erected by St. Philibert, whose name is often found on coins discovered there, was destroyed



XIV CENTURY GOTHIC HEAD AT JUMIEGES

by the Normans and rebuilt in 928 by William Longsword, Duke of Normandy. The principal remains, however, are of the Romanesque abbey church of the eleventh century three views of which appear opposite. In the lower photograph several pointed arches are also visible, remnants of Gothic additions of the thirteenth and fourteenth centuries. It was during the latter century that the church of St. Pierre, adjoining the south side, was also erected.

In addition to the ruins there is a small Gothic museum at Jumièges where various relics are on display, among them the fourteenth century carved head, smiling grotesquely, which is shown here. The stone which once covered the heart of Agnes Sorel, mistress of Charles VII, and two recumbent sculptured figures known as the *Enervés*, are also of interest. According to one tradition this pair of mortuary slabs represents two rebellious sons of the second Clovis who as punishment were set adrift in a boat on the Seine with the tendons of their arms and legs severed; or if another legend is to be believed, the likenesses are those of Thassilo, Duke of Bavaria, and his son.

The banks of the Seine winding from Rouen to the Channel support some of the most picturesque and least explored scenery in France. The current is so slow and the river so peaceful that

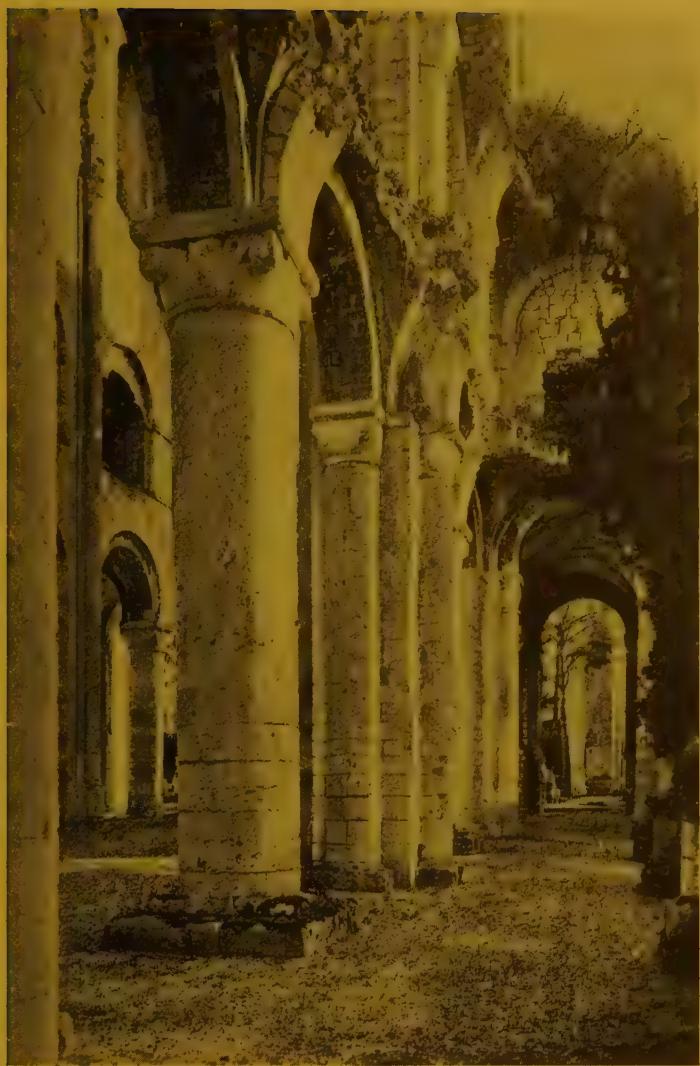
the shipping activity makes quite as much of a seafaring life as exists on the coast at Havre. But instead of the efficient bustle at the eastern end of the "longest gangplank in the world," the tradition of centuries of barge traffic subdues even the newest steamers meandering past the *quais* at Caudebec and around the still ruins of Jumièges. In the heart of the cider orchards of Normandy, the home of Calvados as well, since sailors must always drink real spirits, it is hard to realize how close are the highroads between Paris and Dieppe and Deauville with their rapid flow of Renaults and Rolls Royces.—

HARRY ADSIT BULL.



Smith College Museum, Northampton

A PAINTING OF THE RUINS BY COROT ABOUT 1829



LEFT, CRUMBLING SIDE AISLE. RIGHT, XI CENTURY FAÇADE WITH TOWERS. BELOW, LOOKING WEST DOWN THE NAVE



Exhibitions

THE Guelph Treasure was shown at the Goldschmidt-Reinhardt Galleries the greater part of December. Never had such an important and valuable collection of German mediæval art been seen in New York. It was purchased last year by three dealers, J. and S. Goldschmidt, of Berlin and New York, Z. and M. Hackenbroch and J. Rosenbaum of Frankfurt, from the Duke of Brunswick, who was forced to part with it to meet the expenses of his imperialistic court which is carried on in Styria. The Goldschmidt exhibition was the third public showing in the entire history of the Treasure, the other two being those held this year in Germany; for previously these extraordinary pieces were hidden away through hundreds of years, produced rarely and only for very important ceremonies. All the Treasure was made for members of the House of Guelph, and, until the present time, remained in their hands. The most important piece is considered to be the Romanesque Cupola Reliquary of the School of Cologne, dated 1175. It was designed to hold the head of Saint Gregory of Nazianz, and fulfilled this morbid purpose until 1282. Some idea of its elaborate workmanship may be gained from the illustration on this page. One of its finest features is the carved ivory relief, also reproduced, of the Three Kings, on the center of the facade; the figures of the Prophets, (two are shown here) which stand in the tiny arcades, are as beautifully executed as anything in the collection. This is one of the pieces made at the order of Henry the Lion,



Cologne Reliquary of 1175

famous member of this noble house. In addition there are many more reliquaries as well as crosses, portable altars, caskets, book covers and pictures, busts, monstrances, chalice, and other accessories of the mediæval religion. The exhibition is a group of the eight century the latest a silver reliquary made in 1282 and acquired by the Guelph family that same year. Among the outstanding features are the Guelph Cross, a superb creation of gold, cloisonné enamel, silver, precious stones and pearls; the Gertrude Portable Altar with its silver embossed figures; the Hubertus Portable Altar, the Paten of Saint Bernward and the Head Reliquary of Saint Cosmas.

The Treasure evoked the spirit of Teutonic medievalism in a grand way. There was in these objects of veneration a mixture of aesthetic beauty, wondrous forms, morbidity, faith and artistic richness which

revived the Middle Ages for all those who saw them. A rare twelfth century ivory casket in tower form from Palermo has just been purchased by the Fogg Museum, while the Cleveland Museum has a recently acquired six objects from the same period.

Many of the pieces have been discussed and illustrated in *International Studio*—December, 1928 and September, 1929.

THE Herr Galleries have been the annual December exhibition of Madonnas, with some very handsome pictures included. *The Holy Family* by Benvenuto Gozzofaro (Circa 1490-1500)



Courtesy of the Goldschmidt-Reinhardt Galleries

DETAILS OF THE COLOGNE RELIQUARY SHOWING THE MAGI AND TWO OF THE PROPHETS, CARVED IN IVORY

A Shelf of New Books

HISTORY AND OPINION IN EGYPT AND GREECE. PYRAMID AND TEMPLE. By JULIUS MEIER-GRAFE. *The Macaulay Company, New York, 1930. Price \$5.00.*

If you are looking for a travel-diary or an architectural manual, this book is not for you. But if you are interested in the pyramids and temples, the labyrinths and pits of a highly developed mentality, read it. But read it with determined tolerance and a mind open to new convictions; Herr Meier-Grafe is a very distinguished art critic and a man of great culture; but his trend can be brutal and his voice insistent.

From his first deep satisfaction in the pyramids of Egypt—geometry in stone that forms the basis of all architecture—through Palestine and Greece to Stamboul, there is scarcely an unprovocative thought, and not one hackneyed phrase. His enthusiasm for some things and aspects—the statues of Chefrén and Zoser, the family group in the Cairo Museum, Hatchepsut's temple, the life at Assuan on the Nile, the Grecian landscape—is given edge by his cool criticism of Luxor and Thebes, his fury at the reconstruction of the Sphinx, his disappointment in the Parthenon and archaic Greek sculpture, his pessimism about the Zionist experiment. Being a visual man, he intensifies and gives basis for his opinions with brilliant passages of description, in palette and intensity not unlike the painting of the Van Gogh he glorified eight years ago in his book *Vincent*. Being a man of wit, he seizes on people and incidents with a journalist's avidity, and flays a goodly score of individuals with half as many words.

Many of his comments are spoken out loud to his companion Babushka, who is a species of female Watson to his very masculine Holmes. His condescension towards Babushka is beautifully Teutonic. When she happens, which is rare, to make a creative statement, he pins a kindergarten star on her report book and passes on.

History, sociology, geology, morals and manners are all bound up—as they are in reality—with aesthetic considerations. He displays a mind wide in knowledge, inexhaustible in analysis, impatient of compromise. For a few of man's works his reverence is as boundless as his scorn for all of man's stupidities. The image of perfection is ever-present in his mind, demanding reflection and confirmation.

The style, excellently translated by Roger Hinks, is un German in its terseness and informality. It is often clearer than the over-worried processes of thought and sensation indulged in. In the complexity of his reactions Herr Meier-Grafe is apt to over estimate, I think, the reader's capacity. He takes for granted an audience rich enough in culture and experience to complete his inferences and know the rules to which he takes exception.

But stimulative and instructive he most surely is, whether or not you agree with him. Here are a few pronunciamientos: speaking of Egypt "There is only one truly creative period: The first. Everything that follows is a renaissance." "Architecture, which for us is the mother of sculpture, seems in Egypt to have become its murderer." "Artists think about everything except what is necessary." "Thutmosis III, builder of Luxor, stands in relation

to the pyramid builders as Beethoven to Bach. You already feel the retreat has begun. You meet with excesses, and the rhythm runs up to a shriek." "Form contains an abiding principle of the conservation of energy which makes it possible to arrive at a belief in the immortality of the soul."

Of Jerusalem and Christ he says: "No place in the world is more alien to his spirit. . . . It would be easier to think of him on a bare mountain-side than in the church where they say Christ was buried."

His comments on the oppressive mechanism of Zionism, on the strange sight of spectacled white-faced Jews behind plows, on "*le désordre des acropoles Grecques*," on the monotony of archaic figures, and above all—on the infinite harm (according to him) done to art by science—all these are no less invigorating in their freshness.

Meier-Grafe is from the German equivalent of Missouri; but he has written a rich book and a contributory one. MARYA MANNEN.

EGYPTIAN SCULPTURE. By MARGARET ALICE MURRAY. *Charles Scribner's Sons, New York, 1930. Price, \$6.00.*

This volume, presumably for students, gives a survey of Egyptian sculpture from the beginning, the proto-dynastic period through the Ptolemaic epoch. In it is included the development of painting since, Miss Murray says, painting in Egypt was never an art in itself but always subordinate to sculpture. An excellent chapter on the methods of the artist forms a good preface for chapters on the various periods.

It may be said at the outset that there are some rather unfortunate features in the book. Miss Murray refers to the well-known sketch of the *Four Foreigners*, states that the brush-work should be carefully noted, mentions the important details, judges the work as one of the finest pieces of line-drawing in any country, and passes to another subject. This may be sufficient for specialists, even for the average student in the field of Egyptology. The layman, however, may legitimately ask for a reproduction or at least a reference to the most accessible volume in which this picture has appeared. Probably for the worthy purpose of keeping down the price of the volume many useful illustrations have been omitted. Even so, it seems that a better division between the

amount of space devoted to works of art not illustrated, and those of which photographs are included, should be reached. Publications of Egyptian discoveries are not always at hand, and long details of sculptures which are not recognized and not illustrated in the book become distinctly dull. Some readers may even find that references to technical terms such as the *cire perdue* method of casting bronzes, need further explanation. A few words of definition in such cases would not have embarrassed the expert, and would have been of material aid to the uninitiated.

Miss Murray is frankly an archaeologist, not an artist. She lists carefully, methodically, changes in headdress, differences in clothing, the position of arms and legs, details of modeling. Enthusiasm for the great achievements of Egyptian sculptors she certainly has, for she assures us again and again of the beauty, the fineness, the genius of the work. Unfortunately, she is not able to grasp in



Pl. XI, 2. "Egyptian Sculpture," Scribner's

RA-NEFER; OLD KINGDOM

words the essence of that genius, nor to convey a just appreciation of its merit. An example of this type, (I am happy to say it is an extreme one,) is the following:

"The panels from the tomb of Ra-hesy are of wood, and constitute the finest examples of relief sculpture in the whole course of Egyptian art. On each of the five panels Ra-hesy is represented alone, either standing or seated; unlike the later reliefs, there is no attempt at depicting a scene. The work of the artist who executed these panels shows a triumph over that convention which had already stamped itself on the sculpture of Egypt. For brilliancy of portraiture and for mastery of tools and material these panels are supreme."

Such a description might be an adequate answer to one who asked for a judgment of the famous Ra-hesy panels. It is by no means sufficient for the casual reader especially when no representation of the pictures is included. The example is an extreme one but the tendency to pronounce judgment rather than try to instruct and convince the reader is far too prevalent in the book. This is doubly unfortunate, for it is largely due to the praiseworthy desire to include in the volume as much material as possible. Condensation becomes then a necessity, but though the added material may be a gain to archaeologists, the book as a whole suffers, since many details militate against real artistic appreciation and graceful style.

On the other hand the book comes most opportunely at a time when new interest has been created in the achievements of the Egyptians through the treasures of Tutankamen. Moreover the changes and developments of Egyptian art have been recently adequately recognized. One knows already the combination of idealism and realism in the sculptures of Akhenaten, the softness and brilliance in works of the period of Tutankamen. Contrast these with the powerful artistic strength of the old kingdom (e.g. the statue of Ra-nefer), and the simplicity minus the compelling spontaneity in the middle period. Few things are more interesting than these startling changes in an art that at first sight seems unchanging. In the field as a whole Miss Murray is thoroughly at home and entirely competent. One hopes always for the ideal, the eminently readable textbook blending archaeological material with artistic appreciation in just proportion. Such volumes are rare indeed, and until such a one appears for Egyptian art, Miss Murray's book with its 120 excellent illustrations will furnish a useful handbook at a moderate price.—CLARK HOPKINS.

THE SCULPTURE AND SCULPTORS OF THE GREEKS. By GISELA M. A. RICHTER. Yale University Press, 1930. Price, \$12.00.

IT is easy indeed to understand why popular demand has insisted upon a new issue of the limited edition of Miss Richter's book, published two years ago by the Yale Press. In her volume Miss Richter has analyzed the development of Greek sculptural art to

make a fascinating history, and she has handled details of materials and tools, wax and color, cutting and polish, so clearly and lucidly that the interest of the casual reader is increased rather than decreased by this thorough discussion of technique. More than that, with her expert knowledge she offers a judgment of the contributions of the Greeks and with her keen enthusiasm an appreciation of those contributions that is seldom equaled. Since the Greeks through their own efforts advanced from the most primitive forms to the highest kind of idealism, and thence to realism, the history offers an exceptional opportunity for the study of the art of sculpture as a whole. Miss Richter's comprehensive view of the subject allows her to present this also without marring the unity of her thought. A study of Roman imitations and modern forgeries presents the art of sculpture from later points of view to show the new methods of approach. Altogether the book makes an excellent introduction to sculpturing as a whole, as well as a thorough history of Greek art, praise that only a book admirably combining lucid explanation with scientific knowledge could deserve.

After a very brief account of the historical background, Miss Richter proceeds to analyze the characteristics of Greek Art, choosing three: directness, interpreted as the grasp of essentials; agility, the unflagging zeal in addressing and adapting oneself to new problems; and a feeling for beauty, as the outstanding features. A chronological outline of the most important Greek works forms an introduction to a splendid study of the development through these periods of the human figure as a whole, the head in particular, and the drapery. Miss Richter, I think, is especially to be congratulated on the chapter she adds to these—the sculpture of animals,—for few realize how much the Greeks attained in this field, and many have omitted it entirely in discussions of the works of Greek sculptors. A study of Greek compositions very naturally follows this discussion of single figures. The first part of the

book continues with a chapter on technique, dealing with such problems as materials, methods of work and mounting.

Special mention may be made of the study on color, for the painting of statues is almost unknown now. It does in fact always give us a shock that the Greeks did not stop with simple cutting or molding. Miss Richter makes one of her canons in the Greek feeling for beauty, a reverence for sobriety and temperance. That a people with such restraint should, under a brilliant southern sun, adorn their architecture and sculpture with vivid colors, seems at first unbelievable. References from ancient authors, however, show the care and thought devoted to this part of sculptural art, and traces of paint on many statues show some of the colors, and the development in the use of tinting. Convincingly Miss Richter points out that it is not so much a true sense of æsthetic values that is shocked by the addition of color to statuary, as our own



Fig. 504. "Sculpture and Sculptors of the Greeks;" Yale University Press
"NIKE" FROM THE "BALUSTRADE" OF THE ATHENA NIKE TEMPLE

prejudice, and that we lose much today because the warm tints are not added to stone.

The last part, about one third of the book is devoted to the individual sculptors and their works, as far as they are known. The account is complete and adequate without entering too far unsettled questions better left to scientific journals. Of special note are the quotations from ancient sources to show the judgments which the Greeks and Romans themselves expressed concerning their masterpieces as well as to furnish authentic proof of their composers. It is a feature which adds much of interest to the discussions.

The book as a whole is illustrated with a wealth of pictures (750 in half-tone), exceptionally well chosen and splendidly reproduced to make the volume an outstanding one, and as complete as could be desired in its field.

As a starting point for her study of Greek Art, Miss Richter compares the bronze *Head of Beethoven* by Bourdelle with the *Head of Kladeos* from the temple of Zeus at Olympia.

The one expresses the brooding comprehension of this later age, the other (illustrated here), the fresh forward looking purity of the Greek. It is perhaps captious to dispute a point which is never stressed, and is used chiefly as introduction, but this judgment of Greek civilization in contrast to our own is important for it is common; and significant, for Miss Richter uses it as many others do to explain an essential feature in Greek art. The life was simple and joyous, she says, partly because when they began their careers, civilization was still young. Because of this simpler outlook, the Greeks could keep their eyes on the essentials without being distracted by superfluous details. As a result they attained a directness which constitutes one of the principal charms of fifth century art. But surely the tragedies of the Greek playwrights, and the histories of their scholars were characterized by a peculiarly sound contemplation of life in all its various phases, and Homer with Odysseus has "seen and known—cities of men, and manners, climates, councils, governments," a rich enough background for any individual with sound judgment. There was certainly a fresh forward-looking purity in Greek art, a quality most difficult to explain in this complicated age, but a quality I believe not to be explained even in part by lack of background; rather by keen sight and abounding energy, a sight which allowed them to see realities in spite of complexities, and energy which caused them to idealize youth and strength, and allowed them to bring these ideals to a perfect realization in art.

One of the truly great achievements in Greek art was the conception of portraying drapery as transparent, and clinging to the body (v. *Nike* from the balustrade of the *Nike Temple*), for this achievement allowed them to represent the grace and beauty of the human form, and contrast its simple lines with the complexity of the enshrouding folds. Miss Richter suggests that the introduction of diaphanous garments referred to by Aristophanes, or the introduction of the new flimsy silk from the Orient may have made possible this new mode. It is strange to find that

she omits the possibility that the moistening of the usual linen garments would make them both transparent and clinging.

In arranging the large number of plates Miss Richter has adopted the precaution of placing all the photographs at the end of the book, a system which makes reading easier while it does not interfere with convenient reference. Cross references to pages of the book from the plates add much to the usefulness of the whole.

It is, indeed, to enhance, rather than detract from the value of Miss Richter's book, that these comments are made, for no praise is too high for the great service she has done to lovers of art and students of Greece. The criticisms allow us to show at least how excellently the photographs of masterpieces are made, how inclusive is Miss Richter's scope, how carefully she approaches the difficulties of just appreciation, and how ably she combines history and art to make her work eminently readable and extraordinarily fasci-

nating. If one can show just what the aims are, and how far they are attained, this is surely the best praise of all excellent books.—CLARK HOPKINS.

PAINTING AND THE ILLUMINATED BOOK IN SPAIN. BY WALTER READ HOVEY.

EL GRECO. By FRANK RUTTER. Eighty-five plates. E. Weyhe & Co., New York, 1930. Price, \$8.75.

THE printed page has not often attempted to reflect the art of El Greco. This most eccentric of artists, however, has at last arisen from a long period of oblivion and in such earnest that important museums everywhere have striven to obtain examples of his work. America has been fortunate in securing many of his masterpieces but has seemingly put little thought into an analysis of their significance. The Spanish scholar, Cossio, in 1908 first published an exhaustive account of the artist and his work, but the English edition which was announced never appeared. In 1926 Mayer published his great German work which, unfortunately, is extremely costly and, in some ways, inadequate. But the more popular accounts of the artist have frequently been very biased. Frank Rutter has now written a delightful and sound study of El Greco for the English reader.

Mr. Rutter is well known as an art critic and his recent books on Modern Art have shown his talent as an original thinker. A great point of recommendation for the present study, however, is the dependence of the author upon the standard works which

have preceded his. He has very skilfully presented the subject in a way which should not only appeal to the general reader, but which would be of interest to the student. Although the catalogue of paintings appended to the work does not claim to be exhaustive, it gives in chronological order the title, size, and place, together with occasional comment, of one hundred and sixty-five authentic works. The few drawings which may be definitely attributed to El Greco are also mentioned. It has not been



Fig. 2. "Sculpture and Sculptors of the Greeks;" Yale Press
"HEAD OF KLADEOS" FROM OLYMPIA



Pl. V. "Interrelation of the Fine Arts in England"; Ernest Benn
FIGURES OF APOSTLES IN THE PORCH AT MALMESBURY ABBEY

the intention of the author to discuss the authenticity of doubtful work, nor to solve the many vexing problems in regard to the artist's life. He does, however, occasionally hazard an opinion which gives a tone of research not unpleasant to find. A thorough appreciation of the unquestioned achievements of any artist is needed before one can judge concerning school-pieces, forgeries, or even the various periods of his life. This is what the present book attempts and splendidly accomplishes.

There can be no doubt but that El Greco owes his superb attainment to Spain, though himself not a Spaniard. Mr. Rutter has chosen him as the "supreme exponent in painting of the spirit of the Counter-Reformation," and where else could he have expressed this spirit better than in Spain? It is, however, an original idea that he received his information for his peculiarly spiritual style from the Catalan primitives of the twelfth century, which, like Greco himself, are derivative from the Byzantine ideal. The parallelism, however, is closer to work done for the Eastern Church at Athos, or Mistra, or in Crete.

An analogy which rivals those selected by Mr. Rutter is to be found between the *Resurrection* of the Prado and a miniature of the *Transfiguration* in the Bibliothèque Nationale in Paris. (Gr. 1242). It is very interesting to note El Greco's use of the square halo and the similarity of the arrangement of lights and darks.

In connection with these elements of inspiration, something further might have been said concerning El Greco's composition. Mr. Rutter mentions his accuracy of color observation from the standpoint of the nineteenth century impressionists, but did El Greco, in the same way, feel a mathematical precision in his grouping? Mr. Jere Abbott, writing on "The Geometry of the Art of El Greco" in *Art Studies*, vol. 5, believes that he did. We should be glad to know the attitude of the present author on this point.

The Burial of Count Orgaz is too well known to need further comment. The finest exposition of this painting which I have read is that of the Spanish philosopher Unamuno. Unamuno loved Velasquez, too, as evidenced by his poem, *El Cristo de Velazquez*. Why could not the present author have refrained from using the faults of Velasquez as a step towards the greater glory of El Greco? One artist is as great as the other. They are different and have a different significance.

And yet, when it comes to the painting of hands, the point is proven. Everyone has felt the delicate subtleties by which hands may be made to express character, but most of us have been unconscious of just how this was accomplished. The last chapter of the book is given up to a masterly discussion of the subject. He convinces of El Greco's greatness in this respect, and it is pleasant to have authenticated what one has felt by intuition.

There is still need for further analysis of this great artist. His ideas in architecture, his use of sculpture, and even painting, that peculiar half-real fancy found in the *Laocoon* or the *Apocalypse*, which seems to fade away into tone rather than substance, furnish splendid material for the critic. The present book is sufficient, however, to show that El Greco excels in the "expression of drama,

character, and associated ideas"; that he possesses technical skill in the rendering of form, movement, three dimensional space, and color; and that he is not without that philosophic understanding, the leaven by which the whole becomes significant.

SPANISH ILLUMINATION. By J. DOMINGUEZ BORDONA. Two volumes. One hundred sixty plates. Florence: Pantheon, Pegasus Press; New York: Harcourt Brace and Company, 1930. Price, \$63.00.

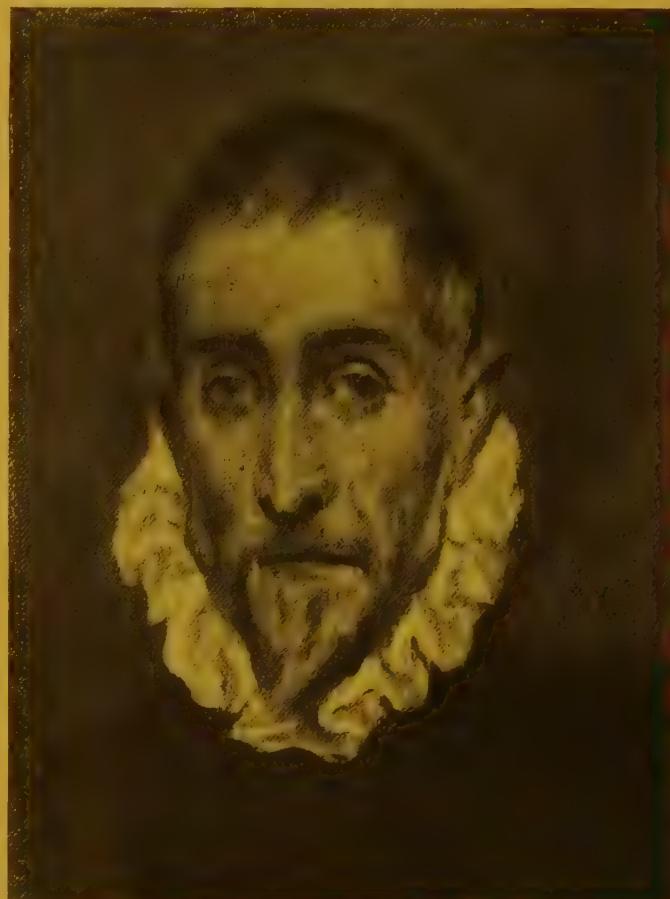
BECAUSE Spain was out of step with the progress of the nineteenth century she has preserved many monuments of the early and fully developed periods of the Middle Ages which elsewhere would either have lost the spirit of their age through restoration or have long since disappeared. As the interest in the mediæval art of France became more keen, scholars turned their attention towards Spain in order to supplement*their knowledge. They found there an architecture, sculpture and painting tradition of extraordinary vivacity and variety but above all of a very definite originality. Consequently much light has been thrown upon the sources of mediæval art in Europe through a study of these monuments.

Nothing can rival the illuminated manuscript as a document of this great artistic tradition. Monasteries everywhere cultivated the art; the ease with which the manuscripts could be transported served as the most important factor in the diffusion of ideas. Then, too, tucked away as they have been in remote places, when brought forth at last, they seem to glow with the light of a past age. Not only do they possess great importance for themselves but they are important also because of their influence on the other arts of architecture and sculpture. Many a stone-carver must have turned to these illustrations as a source of inspiration for the decoration of the great portals or storied capitals of the monastery churches and the cathedrals.

Notwithstanding this, there has been little opportunity for becoming acquainted with the illuminations of Spain until the appearance of this work by Bordona. Herbert in his important book on the Illuminated

Manuscript, first published in 1911, mentions Spanish work as of inferior quality and of little importance. This lapse of taste is attributable to lack of information and to the period in which the book was written. One welcomes all the more then this splendid publication of the Pegasus Press where the fine illustrations tell the story of Spanish thought from the period of the Visigoths through the sixteenth century. The text gives a brief summary of each of the great periods and recalls in plan the works of Porter on Spanish Romanesque Sculpture and of Goldschmidt on German Illumination of the Carolingian and Ottonian periods which form part of the same series. If the writing of Bordona lacks something of the comprehensive refinement of either of these others, it must be remembered that the field has been less studied and the range of period greater.

It is to be regretted that an authoritative work such as this is could not have definitely placed in origin the much discussed Ashburnham Pentateuch. Although the connection between this



"El Greco;" E. Weybe

STUDY FOR THE PAINTING OF AN ELDERLY MAN
IN THE PRADO; FOLCH Y TORRES COLLECTION

A U Q U A T R I E M E

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Antique Furniture



An Important Chinese Chippendale Armchair

ONE OF A SET OF TWELVE

Covered in Antique Crimson Damask

These distinguished Chippendale chairs came from a house near Dublin. They represent unquestionably the finest workmanship of the period. The fretwork carving of the arms, legs and the pierced brackets is of the highest order, and their general design, contour and structural qualities are all pre-eminent. An unbroken set of twelve such chairs in notably fine condition is, of course, of the very greatest rarity.

FOURTH FLOOR, NORTH BUILDING

JOHN WANAMAKER NEW YORK

manuscript and certain poorly preserved frescoes in France which the author does not mention seems to argue for a French hand, it should certainly be included in a work on Spanish Illumination since it must stand as a unique example from the Visigothic period. Bordona has undoubtedly felt, nevertheless, that in the limited space at his disposal, he could not discuss the many problems of this kind which exist. He has rather confined himself to a statement of the essential facts of his subject, and this he has done in a clear, concise and adequate way. It must be admitted, however, that the work is chiefly valuable for its fine selection and presentation of the manuscripts through illustration.

The amazing aesthetic conception of the apocalyptic scenes, so individually Spanish, and the exquisite charm of the thirteenth century *Cantigas* of Alfonso the Learned, which rival the best French work of the time, should speak for themselves. They raise Spanish book illumination to a high level. It is pleasant to realize that through the work of Bordona and his publishers, these masterpieces may be made known to the public of to-day.

THE INTERRELATION OF THE FINE ARTS IN ENGLAND IN THE EARLY MIDDLE AGES. By M. DICKENS WHINNEY.

ENGLISH MEDIAEVAL ENAMELS. By M. CHAMOT. University College (London) Monographs. Ernest Benn. 7s. 6d. each.

UNDER the able leadership of Prof. Tancred Borenius, a band of young scholars is doing valuable research work in the long neglected field of English mediæval art. Owing to a series of civil wars and still more to the destructive greed of the courtiers and emissaries of Henry VIII, much of England's early artwork has been lost forever: but while the material in any one section may be relatively limited, all sections together afford a rich variety of English mediæval material. Taking a representative group of these objects and analyzing them by the comparative method, Miss Dickens Whinney is able to draw some illuminating deductions in her monograph, which reveals the great and genuinely indigenous artistic activity in England at the time of the twelfth century.

Comparing the *Prior's Door* at Ely with the miniatures in the *Hildesheim Psalter*, Miss Whinney is able to show that there is a definite link between the Ely Sculpture and the great School of Illumination associated with St. Albans and Bury St. Edmunds. Her arguments also demonstrate the probability of the ivory *Figure of a King* in the Dorchester Museum being inspired by the same influences. That English mediæval art is not merely of archaeological interest but has a precious æsthetic value of its own, is already obvious to all who have seen that lovely roundel of the *Madonna and Child* in the Bishop's Palace at Chichester—a work which in its beauty of line, design and conception is unsurpassed by any painting produced in Italy or elsewhere at the period of

its execution, about 1300 A. D. The same may be said about the *Sculptured Figures of Apostles* (see page 61) in the Porch of Malmesbury Abbey which, dating from about 1160, is not only the most important example of Romanesque Sculpture in England, but ranks high among the very best examples in Europe. Miss Whinney points out that while the figures have a certain affinity in pose and character with the sculpture at St. Sernin, Toulouse, they also show an affinity with English MS. painting, and pointing to the drapery she contends that "the close parallel folds are those of the early Winchester School." Clearly written and ably reasoned, Miss Whinney's monograph is a valuable and stimulating contribution to our knowledge of English mediæval art.

Five years ago the late H. P. Mitchell conclusively established the English origin of the twelfth century *Master's Plaque*—enamelled with a representation of *The Last Judgment*—in the Victoria and Albert Museum, but while valuable pioneer work has been done by this authority and also by Starkie Gardner, no comprehensive and reliable list of English Mediæval Enamels has yet been available for students. This want is supplied by Miss Chamot's monograph, which contains an exhaustive Annotated Catalogue of the mediæval enamels whose English origin can be accepted with tolerable certainty. This, together with the author's ably written introduction and her wisely selected and admirably reproduced series of illustrations, provides the student with an authoritative handbook which should help and encourage further research.—FRANK RUTTER.

L'OEUVRE GRAVE DE ADRIEN VAN OSTADE. Par LOUIS GODEFROY. Paris: Chez l'Auteur.

THE amount of study and exact scientific research necessary to build up a descriptive catalogue of etchings is very seldom fully realized. The author must not only have a vast knowledge of the paintings and drawings of the artist in question; he must also have seen and compared practically every proof available,

so as to be sure of every alteration and different state.

To study and be familiar with the contents of all previous catalogues and essays on the subject, is naturally a *conditio sine qua non*, and an extensive knowledge of the watermarks of the period and up to the present day, is equally important. On the other hand no statement made in any previous catalogue may be accepted without critical examination, and it is no mean feat for the author to find his way through the maze of mistakes and erroneous conclusions of many a careless or superficial compiler.

No less than sixty-one catalogues and dictionaries are mentioned by M. Godefroy as having been examined, sixteen of which bear directly on Ostade's etchings: of these Mr. Trautscholdt's *Study on Paul Davidsohn's Catalogue* is one of the most useful.

Fifty-nine pages of M. Godefroy's handsome quarto are occupied



Pl. L, 36. "Spanish Illumination," Pegasus Press
"THE HOST OF GOD" FROM BEATUS MANUSCRIPT DATED 1086



"WOODED LANDSCAPE"

by

JOHN CROME

(1769-1821)

Oil on Canvas, 36 in. by 27 in.

THIS painting by "Old Crome" shows clearly the strong influence Hobbema had on this great landscapist; in fact few landscapes of the Dutch Master are much finer in quality and conception. It is a high tribute to "Old Crome" that this painting was for many years attributed to Hobbema whose work and memory were so cherished by Crome.

THE GALLERY OF P. JACKSON HIGGS
ELEVEN EAST FIFTY-FOURTH STREET
New York

DEALERS IN AUTHENTIC WORKS BY OLD MASTERS

by an exceptionally interesting illustrated foreword on Ostade's life and work; he also makes an instructive comparison of this master's etchings with those of Rembrandt, so similar in technique and yet so different in the choice of the *sujet*. After this foreword follow thirty-eight drawings and descriptions of watermarks found on the various papers used by Ostade, these naturally being somewhat similar to those on proofs of contemporary etchers such as Rembrandt, Van Dyck, Dusart and others. This study on watermarks, a means of dating and identification highly valued by modern scientific research, together with over sixty newly discovered states, forms a most important feature of this Oeuvre-Catalogue.

In the next chapter the different states of each etching are described, and the various, mostly minute, differences are made clear both by reproductions of the complete proofs, and also by enlarged photographs of details. This last is a rather novel feature in an etching catalogue, and is a most helpful guide. Also very useful for dealers and collectors alike are the various prices given for different states at the important auction sales. The final chapter is concerned with copies and falsely attributed plates—O. H. GUTEKUNST.

CONTEMPORARY AMERICAN ETCHING. With Introduction by RALPH FLINT. American Art Dealers Association, New York, 1930. Price \$5.00.

SIXTY American etchers are represented in this group, most of the names being very familiar to those who follow the more conservative work which is done in the medium. The annual offering of the American Art Dealers Association has never before been selected from the field of etching. It is interesting to see their choice. In many cases only one plate represents each man; only in the instance of widely known and steadily popular men do we find as many as four from the same hand. These men are Frank Benson, Arthur William Heintzelman, Kerr Eby, Martin Lewis, Childe Hassam, Levon West and John Taylor Arms. There are three examples of the work of Marguerite Kirmse, Edward Hopper, John Sloan; two of Thomas Handforth, Donald Shaw MacLaughlan, Troy Kinney, "Pop" Hart, Walter Tittle, Albert Sterner, Charles H. Woodbury, J. André Smith, Ernest D. Roth, Cadwallader Washburn, William Auerbach Levy, F. A. Du Peyron and George Elbert Burr. However, the number of representations per individual has little to do with the intrinsic merit of the etchings. We find the very best pictures scattered through the book at random. *Kansas* by Andrew Butler, *Beethoven "Vieux Lion Fatigué"* by Arthur William Heintzelman, *Mammy* by "Pop" Hart, *Running in* by Charles H. Woodbury, *American Landscape, Hudson River Landscape*, and *Evening Wind* by Edward Hopper, are among the freest and most stimulating. It is a pity that some of the finest etchings by young Americans not included cannot have such a dignified showing; when there are strongly flavored, brilliantly original etchings being done by some of our compatriots less favored by the public, why do so many tight,

traditionally pleasing and thoroughly respectable dull performances have to be brought out again and again? Etching is an exacting process, yet it is capable of more flexibility than most people realize. And it has tremendous power of suggestion which, once realized, appeals to moderns. Mr. Flint's introduction discusses in a general way the development of American etching from 1790 to the present day, and comments on the various schools and groups both here and in Europe. He suggests that the renaissance of American etching is upon us now. If that is so, it is not a soul-stirring affair.—ANN SAYRE.

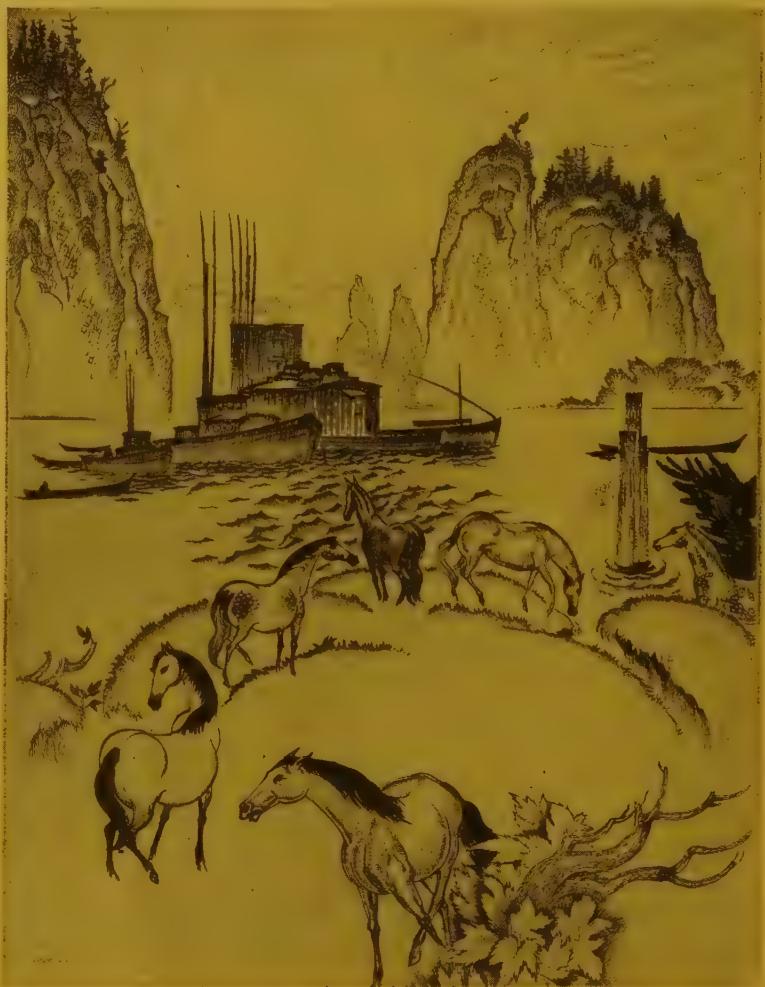
THE ITALIAN PAINTERS OF THE RENAISSANCE. By BERNARD BERENSON. Revised edition. Oxford University Press, New York, 1930. Price \$4.50.

THE four studies of the chief Italian schools of painting during the Renaissance have been for something over a generation classics of art history and art criticism, particularly in England and America. It is indeed a convenience to have them printed together in one volume but it is to be regretted that the lists of paintings by the chief painters mentioned of which Mr. and Mrs. Berenson have been preparing an elaborate revision for some years now have not been included. This canon, never I believe intended to be entirely complete, was one of the most valuable parts of the original volumes. And it might very profitably after the passage of so many years have been brought up to date. Doubtless it is the intention of the author and his new publishers to issue these later in a separate volume. For it is indeed sad that all the work done in this connection should not be given to the world as soon as possible.

It is furthermore to be regretted that Mr. Berenson has offered no other preface than that which originally introduced the study of Venetian painters in 1894 and no other conclusion than that which ended the volume

on the North Italian painters in 1907. One of the chief advantages of new editions of classics brought out within the life time of the author is that they provide the occasion for one whose very name has become inseparably associated with a subject to reveal what changes the passage of half a lifetime have brought in vision and point of view. This Mr. Berenson withholds from us, although his *Three Essays in Method* of some years ago and the subject of his new work, devoted to painting of the early middle ages suggest, in themselves, that the passage of time has not been without its effect on his theories and his ways of mastering his material.

Of these studies themselves much has at various times been said. It is not necessary here to do more than to suggest that they have owed perhaps as much to the charm and suavity of their manner as to the worth of their matter. Mr. Berenson followed in his writing a tradition in dealing with the fine arts of literature which has too often been forgotten since. If the style has lost a little of its freshness, if it does not today ring quite as true as that of



"Contemporary American Etching", American Art Dealers Assn.
"ISLAND HORSES", ETCHED BY THOMAS HANDFORTH

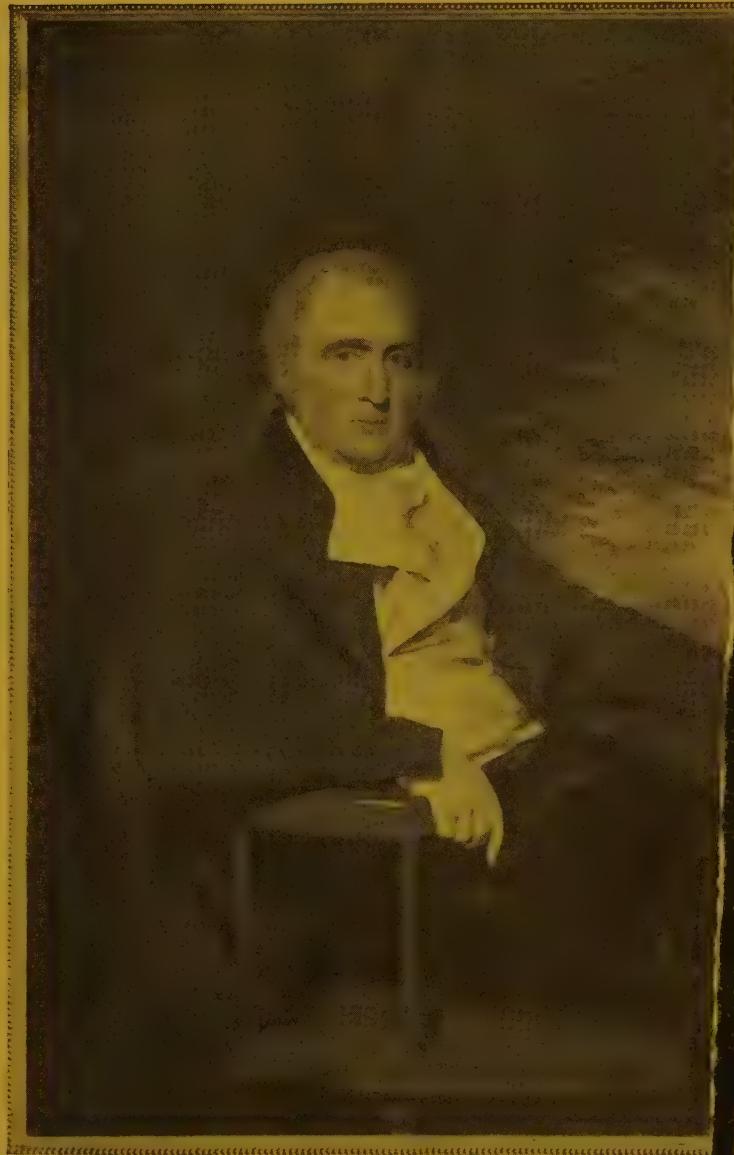
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"MONSTER", PAINTED BY LEON CARROLL

certain of his predecessors, a Ruskin or a Symonds or even a Pater, from whose ideas we have in part with Mr. Berenson's assistance drawn further away, it must never be forgotten that in connoisseurship not only his ideas, but his actual phrases have been worn a little threadbare not by himself but by others.

But Mr. Berenson does not stand by these essays alone. Later studies have elaborated and developed a technique of research which remains a model for England and America, with virtues as well as vices not found in the scholarship of continental countries. It is worth while to emphasize the importance in the history of appreciation of these studies, but it must be admitted that we look forward to his new book with vastly greater interest.—
HENRY RUSSELL HITCHCOCK, JR.

CAMBRIDGE GLASS. The Story of the New England Glass Company. 1818-1888. By LAURA W. WATKINS. Marshall Jones Company, Boston, 1930. Price, \$5.00.

HERE is an interesting and detailed account of the New England Glass Company. The story of this company which was situated in East Cambridge from 1818-1880 is a far more important chapter in the history of American glass manufacture than most people realize. Sandwich Glass has attained a prestige among collectors which is not entirely warranted. Many of the designs which have made famous the Cape Cod factory were actually originated by the New England Glass Company. Many pieces assiduously sought after as "Sandwich" actually were the output of the East Cambridge factory.

To render praise where praise was due Mrs. Watkins took on a considerable task. From contemporary newspapers, advertisements, letters, bills, and record books, she gathered her material. She added to this the recollections of the descendants of the workers and proprietors many of whom had hitherto unpublished material at their disposal. From this research she carefully and painstakingly reconstructed a giant industry. She has pictured the physical layout of the buildings, the methods used, and the personnel in charge. Above all she has vividly described the products of this giant enterprise. All of her descriptions are driven home by excellent illustrations.

This book contains much beside the history of the New England Glass Company. The author devotes several particularly interesting chapters to defining the different kinds of glass. She explains not only why pressed, molded, and blown glass are different but also explains the methods by which they are made.

Cambridge Glass is published in a small compact volume. It is printed on excellent paper in good type. It is clearly illustrated by eighty plates. The content has been meticulously checked. It is carefully indexed, which always adds to the value of a reference book. The style is extremely readable. There is enough general information about glass to make it worthwhile for any collector. To the student of America glass it will be indispensable, as almost all of the information on that subject is from original research which has hitherto remained unavailable to the collector.—L. R. DAVIS.

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Courtesy of the Ebrich Galleries

HOLY FAMILY BY BENVENUTO GAROFALO, SHOWN LAST MONTH

EXHIBITIONS

(Continued from page 58)

from the collection of Lord Northbrook is reproduced on this page. Other important paintings are the *Holy Family* by Jacob Jordaens, *Madonna and Child With Angels* by an unknown Bruges master, painted about 1490, a *Madonna and Child* in a landscape, by the Master of the Prodigal Son, and the *Annunciation* of Girolamo da Santa Croce, dating from the early sixteenth century. This last is particularly interesting because the numerous Biblical scenes work into it as a background for the main theme. *Virgin and Child* by Ambrosius Benson is strikingly different in treatment from the other Benson, a *Holy Family*. An unfinished *Holy Family* by Bernardino Fungai, painted about 1500, is very lovely in color, with its gentle foundation tones of grays and browns, whites and pinks, and the two brilliant areas of body color in the robes, one vermilion, the other crimson. It is a most unusual performance.

IN the galleries of Dr. Otto Burchard are some of the most beautiful Chinese bronzes to be found anywhere in America, and even that is

inadequate praise, for a number of the Burchard pieces are famous among collectors and museums throughout the world. From November fifteenth until December thirty-first these galleries offered an exhibition of animal motives in early Chinese art. From the Han period there were some important pieces; a large vase with figures made in molds and applied separately suggested a number of theories, the most probable one being that it was used in a fish bowl as a shelter in which the fish could escape from the heat of the sun. Its open design seemed suited to that purpose. Among T'ang pieces was a small lion about eight inches high carved of a conglomerate stone of volcanic mixture, whose vivid pattern contributed enormously to the effectiveness of the modeling. A similar one, the only other known, is in the Eumorfopoulos Collection in London. The expression of the face of this remarkable beast had that perplexing combination of laughter and ferociousness so often found in Chinese carving. The handsome horse of glazed pottery reproduced on this page was one of the largest pieces shown, and had a companionate piece of the same period.



Courtesy of Dr. Otto Burchard

LARGE GLAZED POTTERY HORSE OF THE T'ANG PERIOD



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BY

From
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by A
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JOHN L
GALLER

PAINTING

ONE EAST FIFTY-SEV

NEW YORK



ER



ROSSELLI

ONDON
Bond St.



Courtesy of the Agnew Galleries

MUNNINGS' "TROOPER", IN THE BRITISH EXHIBITION

PERHAPS it was the general conviction that people are tired of modern French painting that led the Agnew Galleries, 125 East 57th Street, to have a fine exhibition of modern British painting, through November and December.

Among the familiar names was A. J. Munnings, whose very effective painting of a Canadian trooper, painted during the last years of the war, is reproduced above. Probably the best, most sensitive painting was Ambrose McEvoy's *Portrait of Captain Charles Romer Williams*.

Undoubtedly Munnings and McEvoy carried off the honors. In general, the work of all these artists was more vigorous than the sort of thing seen a few years ago in England, and more friendly and gentlemanly than the recent importations from Germany or France. Of course one cannot escape from the realization that good taste is a quality not always shared by the very greatest painters; in the final stages of artistic expression it does not count for much, the real boundaries being dictated by the force and character of the artist's conception. However, England will always paint carefully, elegantly, and sometimes beautifully.

A ONE-MAN show of paintings by Lucien Adrián, a French artist not widely known in this country, was held by Edouard Jonas from November fifth until the thirtieth. Most of the subjects were scenes in Cannes, Deauville, Monte Carlo, Paris and other popular and familiar places. All were landscapes done in an easy flowing manner, carrying with them the vivacity and colorfulness of the crowds so characteristic of watering-places. Many were beach scenes, one of which, *Morning Beach Scene at Cannes*, is reproduced here. No doubt many Americans were attracted by these paintings because of a familiarity with their subject. Running through the titles we find such heartening numbers as *Deauville*, *Le Bar du Soleil*, *The Cocktail Hour*, and *Paris, The Cafe de la Paix*; *Saint Tropez, Noon*, and countless others that stimulate the imagination in these wintry days. Adrián was born in Strassburg. One of his best known pictures is the *Paris Bourse*, included in this exhibition.

THE exhibition of American paintings of the eighteenth and nineteenth centuries held in the Leger Galleries from November fif-



Courtesy of the Edouard Jonas Galleries

"MORNING BEACH SCENE AT CANNES," BY LUCIEN ADRIAN



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Courtesy of the Leger Galleries

PORTRAIT OF OLIVER ELLSWORTH BY RALPH EARL

teenth to December thirteenth offered a rare opportunity for a comprehensive view of American art from early Colonial times to the close of the nineteenth century. Among the earliest portraits is one by John Smibert, who died in 1751. A portrait of Oliver Ellsworth by Ralph Earl, reproduced on this page, has as much interest as any piece in the collection. Not only is it very well painted, but Ellsworth was a person of considerable importance. He was born at Windsor, Connecticut, in 1745. He was a member of the General Assembly, and delegate to the Continental Congress, and Chief Justice of the United States Supreme Court. Gilbert Stuart had portraits of Leonard Gansvoort, Mary Durand and an unnamed gentleman. Mather Brown, that contemporary of Gainsborough, Reynolds and Romney, who painted in England and India, had two charming portraits of children. William Dunlap, author of *The Arts of Design*, the earliest of American reference books of any importance, was represented by a *Portrait of Robert Snow*. The pair of portraits, by John Vanderlyn (1775-1852), of Mr. and Mrs. Van der Beek were exceptionally fine. Among the latest works were a colorful painting of Flowers by William Chase, *The Orchard* by Theodore Robinson, one of the earliest impressionistic pictures done in this country, a delicate portrait by George de Forest Brush, two Pennells, a Walter Griffin, and a very fine painting by Charles Hawthorne, whose very recent death has suddenly put him among

the masterful painters of the past.

THE Balzac Galleries celebrated the centenary of 1830 with a series of exhibitions of the great French romanticists of art such as Gavarni, Deveria, Henri Monnier, de Beaumont, Eugene Lami and Constantin Guys. The Gavarni exhibition which closed December sixth was a charming affair. The largest picture and the most elaborate from the standpoint of composition was a watercolor, *Bal Masqué à l'Opéra*. Yet it was not as strongly characteristic as many smaller pieces with fewer figures. It was, rather, a testimony to the effect that Gavarni was capable of traditional grouping, and that he could manage two dozen figures as competently as one. *Woman in Mauve Dress* is more typical. Here he put such a mystery of annoyance and irritation into the poor lady's face that a hundred possibilities are suggested and we are really concerned over her plight.

Other fine ones were *Sans Crinoline*, *Pierrot*, and *La Fin du Spectacle*. In this last the tragic conviction was as powerful and uncomfortable as in the ghastly "blue" Picassos, or some of the more passionate Daumiers. Among the lithographs were some familiar subjects; number 30 was inscribed "Il lui sera beaucoup pardonné parcequ'elle a beaucoup dansé." How it must have delighted Parisians of a hundred years ago! It is easy to understand how readers of *Charivari* waited impatiently for the next issue to bring more superb caricatures from this popular man.—ANN SAYRE.



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Courtesy of the Old Print Shop

NEW YORK FROM BROOKLYN HEIGHTS, SEEN IN A XIX CENTURY AQUATINT

SEEN IN THE GALLERIES

(Continued from page 10)

THE Old Print Shop, 150 Lexington Avenue, has so much to offer both to collectors and casual observers that it is not easy to make a choice of interesting pieces. It has been known for many years that this shop emphasizes American prints and at the same time makes a special feature of Currier and Ives. At the moment it is the proud possessor of a number of engravings which cannot fail to appeal to all those who have an appreciation of things rare and beautiful. Three of these may be considered as one group, although any one of them is pleasing and satisfying alone; they are eighteenth century line engravings, two of them Carwitham prints. The first is *A Southwest View of The City of New York in North America*, entirely in the mood of the day. The colors, rich yellows, greens and blues combine with a fine clarity and suggest decorative use in many environments. The second Carwitham print is entitled *A South East View of the Great Town of Boston in New England in America*, and is more

delicate in color and equally attractive. Both of these were printed for Bowles and Carver, 69 St. Paul's Churchyard, London. Nowhere could be found better examples of the eighteenth century English version of American cities. The third print, also by Bowles and Carver, is *An East Perspective of the City of Philadelphia, in the Province of Pennsylvania in North America*, taken from the Jersey shore. This, like the print of New York, is very rich and fine in color and would contribute much to any room where it was hung. Two other important subjects are nineteenth century aquatint engravings, one of them being a *View of Baltimore from Federal Hill*, by Bennett and Hill, showing great atmospheric clarity and a number of figures clad in Empire costumes. This is an artist's proof with no signature or title on the picture, which makes it doubly valuable from the collector's standpoint. The other is *New York from Heights Near Brooklyn*, and is illustrated on this page.

AMERICAN HALLWAYS

(Continued from page 19)

Chinese figures where it is mingled with tones of beige and green. The doors are painted green, and framed with a marbleized composition of darker green. The floor is of black rubber—black is as persistent among decorators as among dressmakers—here it is daringly splashed with a sunburst of orange-red with tan and yellow rays. This whole scheme is a cleverly orchestrated symphony in yellow, shading off into its neighbors in the spectrum, green and orange-red.

A most unusual decorative treatment of walls occurs in the highly original hallway illustrated on page 18, where the wall is covered with glazed paper of a deep lapis lazuli blue, flecked with gold veins or "high lights" to simulate the stone

as closely as possible. The doorway without frame or molding is characteristically modern and adds to the illusion of being in a chamber hollowed out of solid lapis. The floor is of marbleized rubber, black with tan veins. The ceiling is pure white. Though both these last hallways are modern in their style of decoration, each is furnished with antique objects of various periods which serve, in effect, as psychological "opposing accents."

An example of a hallway in purely modern style, unrelieved in any detail, is illustrated on page 21. We may expect to see many such in the future. The stronghold of period furniture is the country house; in the town apartment many people feel a Jacobean elevator hallway is



One of a pair of original Queen Anne walnut console tables with grey marble top; width 5' 0".

One of a pair of original carved and gilt wood Chipendale mirrors; total height 4' 9"

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VIEW OF BALTIMORE
FROM FEDERAL HILL

*Large folio aquatint in color
by W. J. Bennett*

OLD BALTIMORE

in a fine aquatint of the Empire Period, so illustrative of the atmospheric clarity that distinguishes these engravings of the early century.

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Courtesy of André Seligmann, Paris
MARQUETRY FALL FRONT CABINET SIGNED BY DELORME

almost as anachronistic as a Ming telephone booth.

In the modern American hallway, shown on page 15, we see the new decoration in one of its brilliant moods. The colors used are black, gray, gold, silver, white and red. The blacks are easily picked out—the floor, the door, the painted pilaster. Ceiling and walls are gray. The curtains, oil-painted directly on plaster, supply a useful half-tone of gray-black that draws the whole composition together. Their fringe is gilded, the capital of the pilaster

is also gold, as are the moldings on the door. These moldings are the one touch not wholly modern. The complete modern dispenses with panels and moldings whenever it is possible. Characteristic also is the console table made of small squares of mirror with a mirror top and a hanging glass to match it above. Even in the photograph, the light cast by this arrangement of mirrors on the blank wall is visible. One of the more subtle developments of today's decoration is its deliberate playing with lights and shadows.

NOTES FROM ABROAD

(Continued from page 49)

equaled in any other European collection and only comparable to those in the Rockefeller collection in America. There are five pink vases of the Yung-Chêng epoch and a unique cobalt vase decorated with a rather Japanese-looking design of white orange blossoms, said to be the only eighteenth century Chinese vase of that particular shade of blue in existence.

With the Tuck gift, the city of Paris acquires the wonderful oblong panel of Beauvais tapestry made in 1739 under the direction of Sudry from designs by Boucher representing *The Marriage of Psyche*. It was discovered in Como by the Duke of Marlborough. Similar examples are in the Quirinal at Rome, in the royal collection at Stockholm, and in the Corcoran gallery, Washington. Paris is also acquiring, through the generosity of Mr. Tuck, six Beauvais panels of pastoral scenes

after Huet, and two panels of Russian scenes by Le Prince (of which one is illustrated on page 49).

There are five very fine primitive paintings: *A Nativity* by the Master of St. Bartholomew, formerly the property of the Duke of Parma, a *Presentation* by Jacques Daret (one of the four authentic paintings from his brush), two portraits, one by Mostaert, the other by Cranach the Elder, and a signed *Madonna* by Cima da Conegliano—all four originally in the Hainauer Collection, Berlin.

Special exhibitions of antiques are very much rarer in Paris than in London or New York and therefore especial interest is attached to the private exhibition of Persian art objects for which Messrs. Vignier sent out cards in late November. These rare examples of Persian ceramics, sculpture, manuscripts and primitive jewelry, five hundred in



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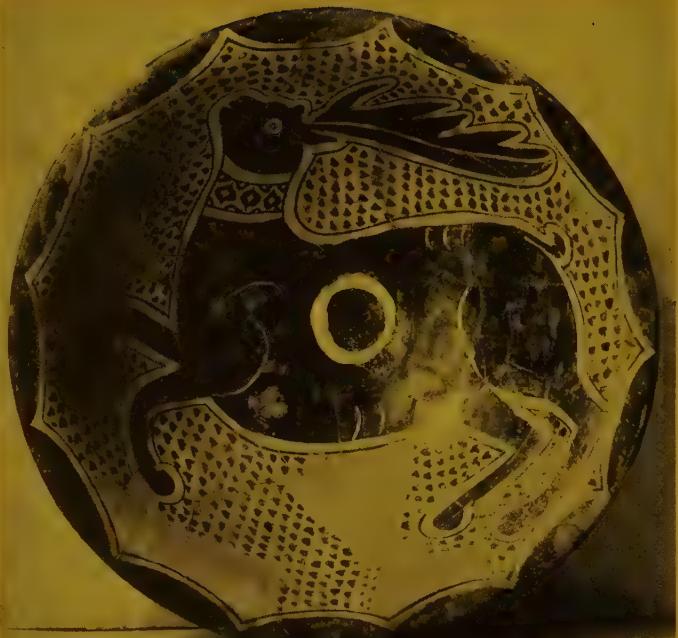
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Courtesy of Vignier, Paris

VIII CENTURY BOWL EXCAVATED AT RHAGES

all, were almost all excavated by M. Emile Vignier himself at Rhages and elsewhere just before the war. They were assembled on this occasion for the benefit of the selection committee of the great Persian exhibition now in London. Unfortunately expense prevented all these objects being sent to London, and, after the committee's selection had been made, M. Vignier decided to hold a small private exhibition of his own in Paris, to which he invited a few critics and collectors.

Considering the general atmosphere of economic depression, prices at Paris art sales this season have been remarkably good so far, though not quite so high as last year. One ingenious critic explains this by saying that French people are beginning to feel seriously that, in the present state of politics and finance, an authentic work of art is a far safer and more practical investment than any stock or bond. Depression elsewhere is said to be one cause of the steady buying which maintains firmness in the antique market.

Undoubtedly many valuable objects of art are coming on the

market which would not be sold at all were it not for industrial depression, but they are changing hands privately. There have been fewer big public sales than usual this season and it is significant that at the date of writing none have yet been arranged for 1931.

An instance of one of these unusual private sales is the recent acquisition by M. André Seligmann of a rare piece of French marquetry signed Délorme (p. 78), which he is now exhibiting. It has been in the possession of a well-known French family from the time it was made until this year. The most interesting feature of this cabinet is the central drawer which, when opened, reveals a *coiffeuse*; above it is a writing desk and below a coffer for jewels or money. Every inmost drawer and panel is veneered and inlaid with same conscientious care as the outside and this interior marquetry, which has been protected from air and light, is as brilliantly colored as when it was laid. The jointed, sliding doors are of violetwood, veined and tawny as the red and yellow marble top.—HELEN C. McCLOY.

PERFECTING THE PIANO

(Continued from page 41)

designer to stretch the legs, (as he would like to do in certain styles) without torturing his pattern? These are the problems of the future; they have had to be smothered here. The day will come, however, when the old shape will be found only in Museums.

In Mrs. Beatty's piano there is no fall. Its place is taken by a tambour which rolls up into a boxing under the first top. When this top is lifted, it takes the tambour with it. The plank at the back of the "sharps" has a section which is hinged and lifts up for the music

desk. The music is supported on a brass grooved lath which pulls down. It will be noted that the sound is thrown off right from the strings; there is no desk to impede the tone. The veneers are mahogany, no other wood is used. The curls are magnificent, and the surface has been kept clean, and the textures, pure by the use of varnishes, not French polish, and the figure of the wood stands up in slight relief. To glass-polish such an instrument as this would be to spoil it, at least so I think. The general style is a free rendering of Hepplewhite's French manner.

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CALENDAR OF

STEAMSHIP SAILINGS

FEBRUARY, 1931

DATE	FROM	TO	LINE	STEAMER
February 3	New York	Havre	French Line	De Grasse
February 4	New York	Genoa	Nav. Gen'l.-Ital.	Roma
February 4	New York	Hamburg	United States	President Roosevelt
February 5	New York	Oslo	Norwegian American	Bergensfjord
February 5	New York	London	American Merchant	American Banker
February 5	New York	Hamburg	Hamburg American	Deutschland
February 6	New York	Havre	French Line	Ile de France
February 6	New York	Plymouth	Red Star	Westernland
February 7	New York	Southampton	Cunard	Aquitania
February 7	New York	London	Cunard	Aurania
February 7	New York	Liverpool	Cunard	Alaumia
February 7	New York	London	Atlantic Transport	Minnekahda
February 8	New York	Barcelona	Spanish Royal Mail	Marques de Comillas
February 10	New York	Bremen	North German Lloyd	Bremen
February 11	New York	Marseilles	Fabre	Providence
February 11	New York	Genoa	Lloyd Sabaudo	Conte Grande
February 11	New York	Hamburg	United States	America
February 12	New York	Hamburg	Hamburg American	New York
February 12	New York	London	American Merchant	American Merchant
February 12	New York	Bremen	North German Lloyd	Stuttgart
February 14	New York	Glasgow	Cunard	Cameronia
February 14	New York	Liverpool	White Star	Adriatic
February 14	New York	London	Atlantic Transport	Minnewaska
February 14	New York	Copenhagen	Scand. American	Frederick VIII
February 16	New York	Bilbao	Spanish Royal Mail	Alfonso XIII
February 17	New York	Havre	French Line	Lafayette
February 17	New York	Bremen	North German Lloyd	Europa
February 18	New York	Hamburg	United States	President Harding
February 18	New York	Genoa	Nav. Gen'l.-Ital.	Augustus
February 18	New York	Bremen	North German Lloyd	Berlin
February 19	New York	London	American Merchant	American Farmer
February 19	New York	Hamburg	Hamburg American	Albert Ballin
February 20	New York	Alexandria	Fabre	Sinai
February 20	New York	Southampton	White Star	Olympic
February 20	New York	Havre	French Line	Paris
February 21	New York	Trieste	Cosulich	Saturnia
February 21	New York	Gothenburg	Swedish American	Gripsholm
February 21	New York	London	Cunard	Ausonia
February 21	New York	Glasgow	Cunard	Letitia
February 21	New York	Liverpool	Cunard	Scythia
February 21	New York	Barcelona	Spanish Royal Mail	Manuel Calvo
February 24	New York	Rotterdam	Holland American	New Amsterdam
February 25	New York	Hamburg	United States	Geo. Washington
February 26	New York	London	American Merchant	American Shipper
February 26	New York	Bremen	North German Lloyd	Bremen
February 26	New York	Bremen	North German Lloyd	Dresden
February 26	New York	Oslo	Norwegian American	Stavangerfjord
February 27	New York	Hamburg	Hamburg American	St. Louis
February 27	New York	Havre	French Line	Ile de France
February 28	New York	London	Atlantic Transport	Minnetonka
February 28	New York	Liverpool	White Star	Baltic
February 28	New York	Genoa	Lloyd Sabaudo	Conte Biancamano
February 28	New York	Copenhagen	Scand. American	United States
February 28	New York	London	Cunard	Ascania
February 28	New York	Southampton	Cunard	Aquitania
February 28	New York	Glasgow	Cunard	California

REPORT OF AUCTION SALES

MONELL COLLECTION

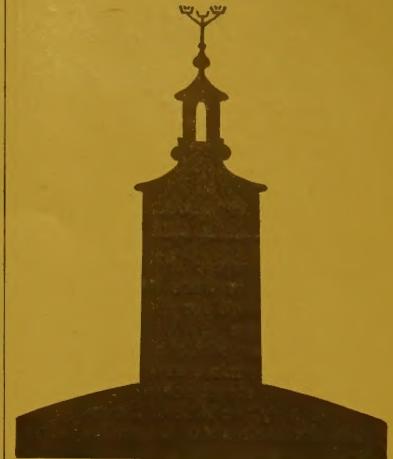
AMERICAN ART ASSOCIATION ANDERSON GALLERIES, INC. Paintings, Gothic and Renaissance furniture, sculptures, Gothic stained glass and Ming plaques, from the collection of the late Colonel Ambrose Monell of Tuxedo Park, New York, sold November 28, brought a total of \$355,465.00. A report of items of \$5,000 and over follows:

- 24—Gothic wood carving of the *Crucifixion*, Nuremberg, about 1510; O. B. Cintas \$5,600
- 43—Gothic stained and painted glass panel, *The Annunciation*, about 1400; W. W. Seaman, Agent 5,000
- 55—Gothic stained and painted glass panel, *The Crucifixion*, French, XV century; Arnold Seligmann & Rey 5,800
- 58—*Portrait of an Artist* by Ferdinand Bol, Dutch 1611-1680; W. H. Wildon 9,000
- 59—*A Rabbi in a Wide Cap* by Rembrandt, painted about 1635; an anonymous Cuban collector 75,000
- 60—*General Andrew Hay of Mount Blair* by Raeburn; M. Knoedler & Co. 46,000
- 61—*Venice: the Giudecca* by Turner, British, 1775-1851; Shirley Falcke, Agent 85,000
- 62—*Lady Mary O'Bryen* by Reynolds, painted 1773; W. H. Wildon 31,000
- 63—*Helen Colvin, née Renny* by Raeburn; M. Knoedler & Company 16,000
- 64—*St. Michael's Mount* by Turner, painted about 1834; Shirley Falcke, Agent. 23,000

SPRECKELS COLLECTION

AMERICAN ART ASSOCIATION ANDERSON GALLERIES. Paintings, furniture and objects of art in the collection of Mr. and Mrs. Claus A. Spreckels brought a total of \$154,232.50 on Dec. 5 and 6. A report of items of \$2,000 and over follows:

- 104—Pair cylindrical Yung-Chêng flowerpots, famille rose, on bronze tripods; Frank Partridge, Inc. \$2,300
- 202—Marqueterie chiffonier gueridon of the Louis XV period, French, third quarter XVIII century; French & Co., Inc. 2,600
- 203—Marqueterie commode by Maurice Kopp, of the Louis XVI period, French, about 1785; French & Co., Inc. 2,900
- 216—Important pair green porcelain parrots, K'ang-Hsi; W. W. Seaman, Agent 2,500
- 253—Pair tapestry armchairs by Nicolas Blanchard, third quarter XVIII century; Frank Partridge, Inc. 2,800
- 254—Pair tapestry armchairs by Nicolas Blanchard, third quarter XVIII century, Frank Partridge, Inc. 2,200
- 261—*Fishermen's Wives* by Lacroix de Marseille, XVIII century; W. W. Seaman, Agent 2,050
- 264—Secrétaire à abattant, by Charles Topino, about 1780; French & Co., Inc. 2,900



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272—Large Paris hunting tapestry, with monogram "M. F." Flemish, mid-XVII century; Leon Medina, Inc. 3,500
282—Pair Bacchic Satyrs by Guillaume Coustou; W. W. Seaman, Agent. 2,000
295—Pair large pear-shaped covered potiches, of the famille verte, K'ang-Hsi; F. Partridge & Co. 2,100

OLD ENGRAVINGS

LEIPZIG.—C. G. BOERNER. Second part of sale of duplicates of the print-room of the Leningrad Hermitage, sold November 11, 12 and 13.

- 49—Anonymous Italian Master. *St. Jerome* 8,500
156—Giulio Campagnola. *Venus* 3,900
260—Dürer. *The Nativity* 2,900
262—Dürer. *The Passion* 6,000
282—Dürer. *The Virgin With a Pear*. 2,500
296—Dürer. *St. Eustace* 6,000
304—Dürer. *Melancholy* 3,100
307—Dürer. *Nemesis* 2,800
332—Dürer woodcuts. *Christ Bearing the Cross. Proof* 3,500
334—Dürer. *The Little Passion* 2,000
349—Dürer. *The Life of the Holy Virgin* 3,700
366—Dürer. *The Men's Bath* 2,100
389—Van Dyck. *Paulus de Vos*. First state 2,900
391—Van Dyck. *Jean de Wael*. Second state 2,600
651—Mantegna. *The Virgin and Child* 2,100
679—Anonymous German Master. *St. Jerome* 2,500
687—Master E. S. *Man on Horse-Back* 4,200
697—Master L. Cz. *The Temptation of Christ* 2,300
875—Rembrandt. *Rembrandt Drawing at a Window* 2,000
885—Rembrandt. *Abraham's Sacrifice* 2,600
889—Rembrandt. *The Triumph of Mordecai* 3,800
902—Rembrandt. *Christ Preaching* 4,800
909—Rembrandt. *Christ Healing the Sick* 3,100
910—Rembrandt. *Christ Presented to the People* 2,600
911—Rembrandt. *The Three Crosses* 14,500
959—Rembrandt. *Landscape with a Hay-Barn and a Flock of Sheep* 3,100
961—Rembrandt. *Landscape with an Obelisk* 2,100
963—Rembrandt. *Cottage with a White Paling* 2,500
976—Rembrandt. *Jan Asselyn* 5,200
988—Rembrandt. *The Great Jewish Bride* 2,300
1016—Schongauer. *Christ Before Pilate* 2,500
1108—Rosenberg. *The complete set of 20 Berlin Views* 6,200

PRINTS BY OLD MASTERS

BERLIN. HOLLSTEIN & PUPPEL, Nov. 7 and 8. Woodcuts and engravings of the XV century through Rembrandt from the collection of Freiherr V. G. Some of the more important prices were:

- | | marks |
|---|--------|
| 1— <i>The Way to Calvary</i> . Schr. 2343 .. | 15,000 |
| 2— <i>St. Andrew</i> . Schr. 2524 .. | 15,100 |
| 3— <i>St. George and the Dragon</i> . Schr. 2635 .. | 15,100 |
| 4— <i>Nativity</i> . Schr. 87 .. | 7,300 |
| 5— <i>The Adoration of the Kings</i> . Schr. 98 .. | 8,600 |
| 20— <i>The Christ Child with a Chalice</i> . Schr. 814 .. | 6,200 |
| 21— <i>The Good Shepherd</i> . Schr. 839 b .. | 5,100 |
| 24— <i>Madonna with Four Saints</i> . Schr. 1161 .. | 12,500 |
| 26— <i>St. Anne and Two Other Figures</i> . Schr. 1194 .. | 10,000 |
| 31— <i>St. Margaret</i> . Schr. 1608 .. | 7,800 |
| 33— <i>The Boat of St. Ursula</i> . Schr. 1709 .. | 6,100 |
| 37—Six prints of <i>Sibyls and Prophets</i> . Schr. 1774 a-f .. | 5,200 |
| 39a— <i>The Way to Calvary</i> . Schr. 2336 .. | 15,000 |

ENGRAVINGS BY DÜRER

- 196—Sixteen plates of *The Passion*. B. 3—18 .. 4,900
212—*Madonna with a Monkey*. B. 42 .. 6,000

ENGRAVINGS, LUCAS VAN LEYDEN

- 361—*Adoration of the Kings*. B. 37 .. 4,300
380—*Ecce Homo*. B. 71 .. 5,500
416—*Dance of Mary Magdalene*. B. 122 .. 5,700
458—*Maximilian I.* B. 172 .. 6,700

REMBRANDT

- 547—*La Petite Tombe*. B. 67 .. 15,500
565—*The Edge of the Wood*. B. 222 .. 7,500

- 566—*Landscape with Peasant's House*. B. 223 .. 17,000
567—*Landscape with a Shepherd*. B. 224 .. 7,000
568—*A Hut and a Haystack*. B. 225 .. 15,000
569—*Landscape with a Mill*. B. 233 .. 4,000
576—*Jan. Asselijn*. B. 277 .. 4,650

BOOKS AND MANUSCRIPTS

PARIS, Hôtel Drouot. ME. LAIR-DUBREUIL, auctioneer, and M. ANDRIEUX, expert. Rare books and manuscripts from the library of M. Edouard Kann, sold November 14 and 15, brought a total of 1,066,000 francs. A report of items bringing over 10,000 francs follows:

- francs
107—Sixteenth century ritual manuscript written for Pope Leo X including 19 pages of miniatures; Desamblanx 91,000
80—Fifteenth century manuscript Book of Hours, with calendar, on vellum containing 7 large and 24 small miniatures, Touraine School; André Hachette 72,000
179—Life of the Roman Emperors, fifteenth century Italian manuscript in Latin on vellum and including 37 pages with miniatures in the style of Mantegna; de Marinis 66,000
79—Fifteenth century manuscript Book of Hours on vellum including 16 large and 26 small miniatures; Cabineau 58,000
163—Complete Memoirs of St. Simon, Paris, Sautelet, 1829, containing elaborate autograph notes by Stendhal; Cabineau 55,000
180—Complete works of Voltaire, the Kehl edition, printed under the supervision of Beaumarchais, Paris 1784, with 89 engravings after Moreau; Cabineau 54,000
134—Ovid's Metamorphoses, Paris, Delormel, 1767, in Latin, with a French translation by Abbé Banier; Desamblanx 30,000
151—*De Re Politica*, collection of Venetian laws and decrees, sixteenth century manuscript and binding with signature of the Doge and date 1577; Bishop 25,100
115—Persian seventeenth century manuscript, on vellum, with 7 miniatures, formerly in the Spitzer collection; Wildenstein 23,500
87—*Rinaldo*, poem translated from the Italian of Tasso by John Hoole, London, Doddsley, 1792, in binding of an earlier date with arms of Marie Lescinska; Grumchian 23,000
69—*Fêtes de Strasbourg*, account of celebrations held in Strasbourg in honor of Louis XV by J. M. Weiss, Paris, Laurent Aubert, 1745, with 11 large illustrations and original binding; Besambes 21,400
27—*Il Decamerone*, Boccaccio, Venice, 1542, with sixteenth century binding; Roth 20,000
155—Rare binding with arms of Napoleon 1st, King of Italy, shown in Exhibition of Retrospective Art, Rome, 1911; Lévy 20,000
144—*The Psalms of David*, Paris, Mettayer, 1586, original binding with arms of François de Luxembourg, Duc de Piney; Bishop 15,100

- 89—*Liber Hymnorum*, Italian fifteenth century manuscript on vellum with miniatures; de Marinis 14,800
114—Eighteenth century manuscript, treatise on medicine, binding by Dérôme, originally presented by the author, Herbert, to Louis Phelypeaux, Count de St. Florentin; a member of the Academy of Sciences; Besambes 14,000
110—*Livre d'Office* of the diocese of Amiens, 1752, binding attributed to Pasdeloup, arms of Guillaume de Lestocq, Dean of Amiens; Grumchian 14,000
159—*Le Sacré de Louis XV*, Paris, 1723, first edition, 39 engraved illustrations by Audran, Cochin père, and Eidelberg, binding by Pasdeloup; Grumchian 12,500
109—*Le Maître d'Armes*, treatise on fencing by Liancourt, published by the author, Paris, 1686, first edition, with 15 illustrations by Perelle and original binding with arms of the Great Condé; de Belague 12,200
140—*Vedute di Roma* by J. B. Piranesi, Rome, circa 1779, first edition with 132 plates; Chamanal 10,200

Auction Calendar

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AMERICAN ART ASSOCIATION ANDERSON GALLERIES, INC. Early American furniture, glass and silver, belonging to Mr. Francis P. Garvan, afternoon of Jan. 8, 9 and 10; library of a New York collector, afternoon of Jan. 7; Italian furniture, textiles, etc., from the collection of Achille de Clemente, afternoons of Jan. 14, 15, 16 and 17; collection of a Swiss nobleman, evening of Jan. 22; XVIII century English furniture, belonging to F. W. Rattigan, afternoons of Jan. 23 and 24; part I of the library of B. George Ulizio, evenings of Jan. 28, 29 and 30.

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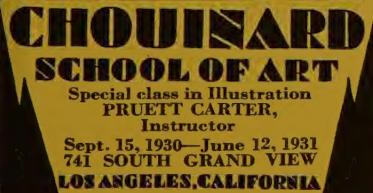
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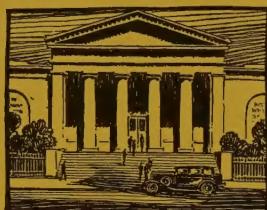
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ARTHUR ACKERMANN AND SON, 50 East 57th St. English XVIII century portraits.

THOMAS AGNEW AND SONS, 125 East 57th St. Old paintings, drawings and engravings.

BROWNELL-LAMBERTSON GALLERIES, 106 East 57th St. Paintings by four new American artists, to Jan. 17.

DR. OTTO BURKHARD GALLERY, 13 East 57th St. Animal motifs in Early Chinese art.

ERIC CARLBERG GALLERIES, 17 East 54th St. English XVIII century portraits and sporting prints.

MRS. THERON J. DAMON GALLERIES, 52 East 56th St. Eastern Mediterranean art, Greek and Russian icons.

A. S. DREY, 680 Fifth Ave. Old Masters.

DURAND-RUEL GALLERIES, 12 East 57th St. Paintings by French artists, Jan. 2 to 14; paintings by Holmead Phillips, Jan. 13 to 31.

EHRICH GALLERIES, 36 East 57th St. Paintings by Old Masters.

FIFTY-SIXTH STREET GALLERIES, 6 East 56th St. Recent sculpture by Carl Milles, paintings by Thomas Eakins, Jan. 17 to Feb. 1.

MARIE HARRIMAN GALLERY, 61-63 East 57th St. Paintings by Rousseau.

P. JACKSON HIGGS, 11 East 54th St. Old Masters.

EDOUARD JONAS GALLERIES, 9 East 56th St. Wax portrait busts, by Katherine Barsjansky, Jan. 14 to 31.

FREDERICK KEPPEL & COMPANY, 16 East 57th St. Contemporary etchings.

KLEEMAN-THORNTON GALLERIES, 575 Madison Ave. Thirty American prints of 1930.

F. KLEINBERGER GALLERIES, 12 East 54th St. Paintings by Old Masters.

M. KNOEDLER & COMPANY, 14 East 57th St. Seventh annual exhibition of XV and XVI century engravings, woodcuts and etchings.

JOHN LEVY GALLERIES, 1 East 57th St. Paintings by Ivan Choultsé, Jan. 7 to 21.

MACBETH GALLERIES, 15 East 57th St.

Breton paintings by Jonas Lie, Jan. 5 to 24. MILCH GALLERIES, 108 West 57th St. Paintings by William Steene, Jan. 5 to 17.

N. MONTROSS, 785 Fifth Ave. Oils and water colors by Charles Hopkinson, Jan. 5 to 17.

NEWHOUSE GALLERIES, 11 East 57th St. Decorative portraits and landscapes of the XVIII century.

PEARSON GALLERY OF SCULPTURE, 545 Fifth Ave. Animal bronzes, to Jan. 15.

REINHARDT GALLERIES, 730 Fifth Ave. Paintings by contemporary French artists.

SILBERMAN GALLERY, 133 East 57th St. Paintings by Old Masters.

VAN DIEMEN & COMPANY, 21 East 57th St. Paintings by Old Masters.

WILDENSTEIN & COMPANY, 647 Fifth Ave. Paintings by Hilla Reday, Jan. 2 to 31.

YAMANAKA GALLERIES, 680 Fifth Ave. Chinese furniture and portraits.

HOWARD YOUNG GALLERIES, 634 Fifth Ave. Paintings by old and modern masters.

BOSTON

CASSON GALLERIES, 575 Boylston St. XVIII century English portraits and sporting paintings.

DOLL AND RICHARDS, 138 Newbury St. Portraits by Ethel Thayer, Jan. 1 to 13; paintings by Omer Lassonde, Jan. 14 to 27.

GOODMAN-WALKER CO. 607 Boylston St. Miscellaneous prints and drawings.

GRACE HORNE GALLERIES, 446 Stuart St. Water colors by Marion Whiteside, to Jan. 31.

THE GUILD OF BOSTON ARTISTS, 162 Newbury St. Paintings by Harry Sutton, Jan. 1 to 10; paintings by John Sharman, Jan. 12 to 24.

SCHERVEE STUDIOS, 665 Boylston St. Small paintings and etchings by Hoyland Bettinger, miniatures by Mary Cheney, through January.

ROBERT C. VOSE GALLERIES, 559 Boylston St. Paintings by Old Masters.

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